

**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY,  
KUMASI**

**COLLEGE OF ART AND BUILT ENVIRONMENT**

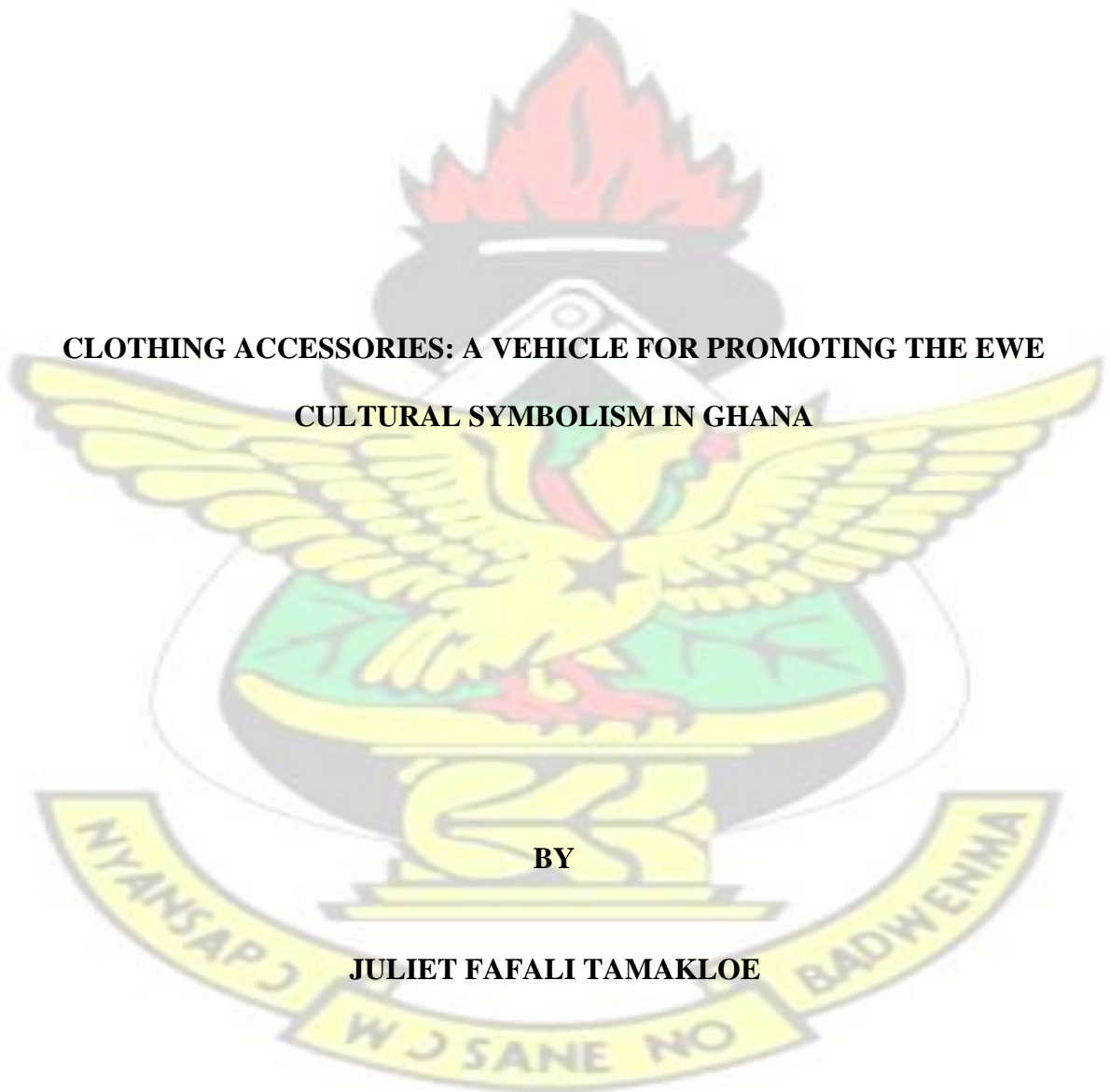
**DEPARTMENT OF INTEGRATED RURAL ART AND INDUSTRY**

**KNUST**

**CLOTHING ACCESSORIES: A VEHICLE FOR PROMOTING THE EWE  
CULTURAL SYMBOLISM IN GHANA**

**BY**

**JULIET FAFALI TAMAKLOE**



**MARCH, 2016**

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CULTURAL SYMBOLISM IN GHANA**

**KNUST**  
By

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**(B.A Integrated Rural Art and Industry)**

A Project Report submitted to the School of Graduate Studies, Kwame Nkrumah University  
of Science and Technology in partial fulfilment of the requirements for the degree of

**MASTER OF PHILOSOPHY IN INTEGRATED ART**  
**(FIBRES AND FABRICS TECHNOLOGY)**

**Faculty of Arts**

**College of Art and Built Environment**

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**March, 2016**

## DECLARATION

I hereby declare that this submission is my own work towards the Master of Philosophy degree in Integrated Art (Fibres and Fabrics) and that, to the best of my knowledge, it contains no material previously published by another person, nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

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## ABSTRACT

The Ewe ethnic group among many other ethnic groups in Ghana have a cultural identity which is embedded in their symbols. Most of these cultural symbols are derived from their proverbs and life events. There are present modes through which these symbols are promoted yet, most Ewes are oblivious to the existence of these cultural symbols. This can be attributed to the low efficacy of the present modes for promoting the Ewe cultural symbols. It is for this reason that the researcher sought to identify various Ewe cultural symbols and use these symbols in the design and production of clothing accessories which would serve as an effective means of promoting these symbols.

The objectives set for the study were to identify and describe existing proverbial symbols and proverbs within the Ewe culture, to generate some Ewe proverbial symbols from selected existing Ewe proverbs as well as to design and produce clothing accessories embellished with selected Ewe proverbial symbols. The qualitative research approach, employing the descriptive, case study and library research methods was used to gather data from 114 respondents. Interviews, participant observations and questionnaire aided in data collection. The data retrieved were analysed, discussed and interpreted. Per the study, eighty-five Ewe cultural symbols were accessed from respondents within the Klikor- Agbozume community and its surrounding villages as well as from literary works. The names and meanings of the symbols were collated into a chart. An additional fifteen proverbial symbol was generated by the researcher from Ewe proverbs. From the data collected in the course of this study, the researcher found out that the majority of those who were conversant with the symbols were the traditional rulers and elders. Most of the younger ones were oblivious to what the Ewe proverbial symbols were. The researcher also realized that an outstanding percentage of local craftsmen comprising of kete weavers, local architects, carpenters and dressmakers, who used the symbols in their works did not know the relevance and meanings of Ewe cultural symbols.

The researcher therefore recommends that a chart of the Ewe cultural symbols made should be displayed in museums, libraries, cultural and social centres for educational purposes. Product designers are encouraged to translate more symbols into other artefacts aside clothing accessories to help in the promotion of the symbols.

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J. F. T





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Finally, I would like to appreciate the authors whose works I have cited in this dissertation. Their studies helped enormously to the success of this work.

March, 2016

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# **CHAPTER ONE**

## **INTRODUCTION**

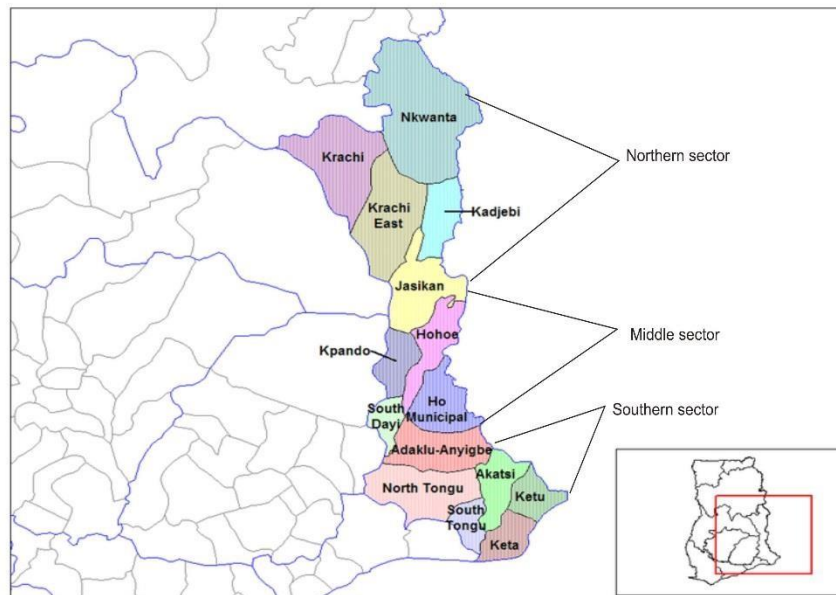
### **1.1 Overview**

This chapter introduces the reader to the background of the study, the problem discussion, the objectives of the study as well as the research questions. Thereafter, the reader is guided through the significance of the study, limitations and delimitations of the study, definition of terms and finally, the presentation of the rest of the study.

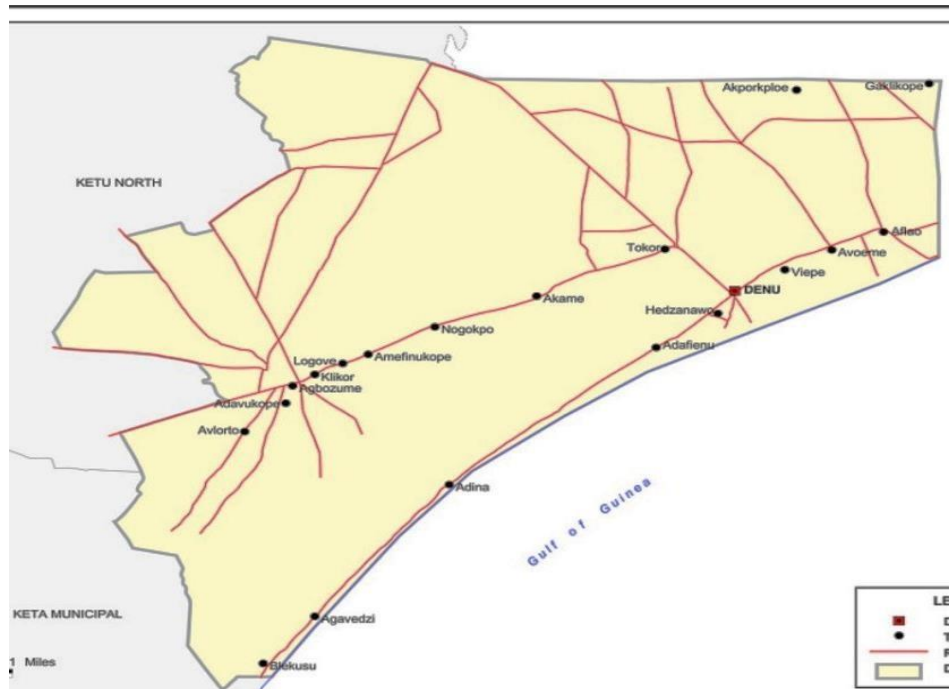
### **1.2 Background to the Study**

It is said that the meaning of any symbol is determined by culture, not by genes or biology (Howard, 1989). This is to say that any symbol used by any society or culture is determined by the meaning that society gives it. A symbol, however, might lose its applicability if society or culture disregards it. Ewes, like many other ethnic groups in Ghana have cultural symbols that might lose its applicability if they are not promoted. The philosophy of this study, however, is to incorporate cultural symbols, specifically proverbial symbols into the design of clothing accessories as a viable means of promoting the Ewe cultural symbols.

Demographically, the Ewes form about 13.9% of the Ghanaian populace, according to the population census held in 2012 (Ghana Embassy, 2014). They are located in the south-eastern part of Ghana specifically, Volta Region. The region is divided into three sections; those occupying the north sector, the middle sector and those in the southern sector (refer to Plate 1.1). They all speak the Ewe language, but have significant differences in their dialect.



**Plate 1.1: Volta Region map showing various sectors, (Google images 2015)** The Ketu South Municipality is located at the south-eastern corner of the Volta Region (see plate 1.2 for district map of the Ketu south municipality) and shares a boundary with Lome (capital of Togo). It is traditionally divided into three traditional areas, namely Somey, Klikor and Aflao (Nyarko, 2014). Klikor- Agbozume is a town noted for its economic activities. The people within this community and its surrounding villages are mostly into '*kete*' weaving, subsistence farming, fishing and trading. They practice the patrilineal system of inheritance and are governed by a hierarchical centralized authority. The major religious groups within this traditional area are Traditional, Christian and Islamic religions.



**Plate 1.2: District map of Ketu South municipality**

*Source: Ghana Statistical Service, GIS (2014)*

To communicate their culture, the community dwellers make use of the performing arts, traditional arts and crafts, visual arts and the verbal art. They make use of proverbs which are considered as their wise sayings used in expressing their thoughts and perceptions about life which are translated into graphical symbols. These symbols are mostly seen in ‘*kete*’ cloths they produce. They are also seen as paintings on walls and carved on their canoes, doors and stools. Unlike the Asantes who have advanced in the area of communicating their cultural symbols, the Ewes specifically those living within the Klikor- Agbozume traditional area have not done so well in this light. ‘*Adinkra*’ symbols, as they are commonly known are used by the Asantes in their cloths (*Adinkra* and *Kente* cloth), regalia, gold weights, linguistic staff and stools. Today, most fashion designers in Ghana use these symbols for producing and beautifying accessories like bags, shoes, belts, and shawls (Adamah, 2013). There is the fear of most of the Ewe proverbial symbols going extinct if awareness is not created as their present modes of promotion are not extensively accessible by all thus seeks to use clothing accessories embellished with the Ewes proverbial symbols as a means of communicating and promoting these cultural proverbial symbols.



### 1.3 Statement of the Problem

The Ewe ethnic group among many other Ghanaian ethnic groups is endowed with a lot of proverbial symbols. These proverbial symbols are largely known by the elders of the Ewe society who are either forgetting or dying with the knowledge. The younger ones who are supposed to transfer this knowledge to the generations after them are ignorant of these symbols and what they stand for. This is likely due to the ineffective modes of promoting or transferring these proverbial symbols. These modes of promoting these proverbial symbols are limited to 'kete' weaving, canoe, door and stool carvings as well as wall paintings which are not extensively accessible and seen by all making it difficult for people to embrace, learn and appreciate. As a result of these, the Ewe proverbial symbols are likely to go extinct. To salvage the situation, the researcher seeks to use clothing accessories as a mode of promoting Ewe proverbial symbols which would be embraced by all and sundry.

### 1.4 Objectives of the Study

The objectives of the study are:

1. To identify and describe existing proverbial symbols and proverbs within the Ewe culture.
2. To generate some Ewe proverbial symbols from selected existing Ewe proverbs.
3. To design and produce clothing accessories embellished with selected Ewe proverbial symbols.

### 1.5 Research Questions

On the basis of the research problem, the following research questions were addressed:

- i. What are the existing proverbial symbols and proverbs among the Ewes?
- ii. How are proverbial symbols generated from existing Ewe proverbs?
- iii. How are clothing accessories with proverbial symbols embellishment designed and produced?



## **1.6 Significance of the Study**

First of all, this study reveals the possibility of translating Ewe proverbs into proverbial symbols and incorporating them in the design of clothing accessories. It provides a platform for designers to generate and explore the use of Ewe proverbial symbols in the design of other artefacts.

Secondly, the study provides an additional mode for promoting the Ewe proverbial symbols that would be extensively accessible by the population of interest. It presents an effective way of communicating or creating awareness of the Ewe culture to other ethnic groups adapt. This medium which is the use of clothing accessories, provides a functional or utilitarian product for all and sundry to embrace.

Again, the generation of new symbols in this study has enriched the volume of proverbial symbols mainly to the population under study and has opened an avenue for people to realize that these symbols can be used in diverse forms like institutional logos, wallpapers and hangings among many others.

Additionally, the collated symbols in the form of a chart serve as an educative medium in educational institutions, at tourism sites, museums and cultural centres.

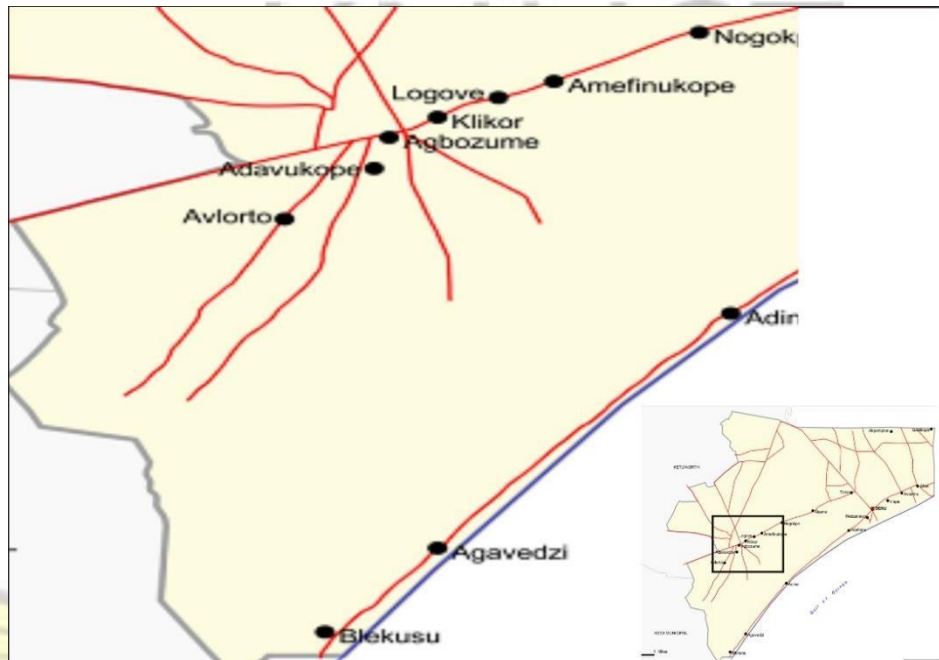
This study serves as a platform for other art disciplines to utilize the symbols for their works as well as institutional logos and banners.

Finally, it serves as a body of knowledge for future references.

## **1.7 Delimitations of the Study**

This study is focused on Ewe proverbial symbols, Ewe proverbs and clothing accessories. The geographical scope of the study was limited to areas within the Ketu-South Municipality of the

Volta Region of Ghana specifically Klikor- Agbozume and its surrounding villages namely Xorme, Shitorkofe, Azakpokodzi, Deveme, Daflisokpodzi and Agbozume as shown in Plate 1.3.



**Plate 1.3: Map showing precise location of Klikor- Agbozume**  
*Source: Ghana Statistical Service, GIS (2014)*

### 1.8 Definition of Terms

**Clothing accessories:** Clothing is a collective name for anything worn to cover the human body and accessories are objects or devices that are not necessary in itself, but adds to the beauty, convenience, or effectiveness of something else. Clothing accessories in this study, therefore, refers to any object worn on the human body that is not necessary in itself but adds to the beauty of an outfit.

**Vehicle:** A vehicle can be described as a medium through which something is expressed, achieved, or displayed. In this study, clothing accessories served as the medium of expressing Ewe cultural symbolism in order to aid in its promotion.

## 1.9 Organization of the Rest of the Text

The rest of the study was organized into five chapters. The second chapter, which is titled, review of related literature, presents scholarly works related to the study. It review topics such as the concept and relevance of culture, the Ghanaian culture, the ethnographic account of the Ewes and symbolism. Theories reviewed include theory of semiotics and symbolic interaction.

Chapter three, which presents the methodology, entails the research design, the target population for the study, the sampling design, the data collection instruments, the validity and reliability of the data collection instruments, how ethical issues were addressed as well as the procedures used in analyzing the data retrieved.

The fourth chapter discusses the results and findings, procedures used in generating the proverbial symbols, methods used in the production of the clothing accessories embellished with the Ewe proverbial symbols and the general implication of these clothing accessories on the promotion of the Ewe culture. Finally, the summary, conclusions and recommendations made were presented in chapter five. This is followed by a list of references and appendixes.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.1 Overview

Ewe cultural symbolism is mostly seen in their traditional woven cloth known as *kete*. The use of the symbolism in the production of clothing accessories has not been readily exploited. There is no written literature specifically on the subject matter under study. Nonetheless, there are works that relate to this study from which the researcher drew information. This chapter draws literature from the concept of culture and its relevance. It brings to the fore what the Ghanaian culture is and how it is communicated visually. It looks at the history of the Ewes and their way of life. It further discusses symbolism looking into Ghanaian cultural symbolism as a whole and narrowing down to that of the Ewes. This chapter identifies various Ewe cultural symbols generated by other researchers and developed mainly from Ewe proverbs. It presents literature on what clothing accessories are and how they can be used in promoting culture. The theories reviewed in this chapter included theory of semiotics and symbolic interactions.

#### 2.2 Concept of Culture

The term ‘culture’ has been given different definitions by many scholars. Kroeber, Untereiner and Kluckhohn (1952), renowned American anthropologists, made a compilation of about 164 different definitions of what culture is (Spencer-Oatey, 2012). This is to suggest that culture is an extremely problematic term to be explained. The concept itself, according to Avruch (1998) as cited by Spencer- Oatey (2012), is difficult to interpret due to its different usages. He identifies three ways by which the concept can be broadly exemplified. The first usage was identified by Arnold (1869) and it relates culture to aesthetics. This definition mainly deals with culture being more intellectual or artistic rather than social. The second usage explained by Tylor (1917), sees culture more in the social context. Tylor defines culture as a feature which identifies a people of a social setting. These qualities encompass knowledge, skill, morals,



values, beliefs, laws, art, custom, and any other capabilities acquired by a member of society. Whereas Arnold (1869) and Tylor (1870) emphasized on the universality of a single culture, the third usage of culture described by Boas (1929) and his students stressed more on the uniqueness of different cultures from different societies.

From the perspective of Avruch, it is evident that the difficulty in defining what culture really is stems from the different usages and understanding people have of it. Whether these are political or ideological, social or artistic, the definitions in one way or the other still reverberates today. For the purpose of this study, the following definitions were embraced to describe culture:

- Spencer-Oatey (2008) defined culture as “a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence (but do not determine) each member’s behaviour and his/her interpretations of the ‘meaning’ of other people’s behaviour”.
- Matsumoto (1996) also described culture as “the set of attitudes, values, beliefs, and behaviours shared by a group of people, but different for each individual, communicated from one generation to the next”.
- Finally, Schwartz (1992) as cited by Avruch (1998) defined it “as consisting of the derivatives of experience, more or less organized, learnt or created by the individuals of a population, including those images and their interpretations (meanings) transmitted from past generations, from contemporaries, or formed by individuals themselves”.

Culture in this study can therefore be defined as a dynamic and coherent body of beliefs, attitudes, behaviours and other orientations of life shared by a particular group of people, which could be transmitted through tangible visual images such as symbols and learnt from one generation to the other.



## 2.3 Relevance of Culture

Culture is a unique feature of humans and its relevance to any society cannot be underestimated. Culture can be appreciated when people come to the realization that human beings are cultural beings. Everyone was born and brought up in a cultural environment which provides the means for the fulfilment of the needs of every individual. The importance of culture is better understood when one identifies the relationship between people and the things they value.

Culture is relevant both to the individual and the society or group of people. It is an integral part of living. Culture generally deals with the behaviours and principles of a man's life. It consists of values that greatly impact the attitude of man towards life. In culture, traditional interpretations of certain situations provide foundational principles needed to determine and shape behaviour and personality. The knowledge of what is good and bad, beautiful and ugly, acceptable or unacceptable stems from culture. Culture, however, provides opportunities for the development of personality and sets limits on its growth (Bath, 2012). It helps to shape an individual's thinking and influences his/her mind-set. This in turn helps to keep social relationships intact and prepare man for group life where he is allowed to identify with people of similar mindsets and background.

Culture lays the living foundation for its people. A community gains a character and personality of its own, because of its people. Culture gives an identity to the community. There are various elements or forms that make up culture. The language, food, beliefs, clothing, dance, festivals and norms of a people identifies which culture they belong to. For instance, in Ghana, when '*fugu*', '*batakari*' or '*dashiki*' is mentioned, everyone knows it is from ethnic groups in the North, when '*Adinkra*' or '*kente*' is mentioned, the Asantes come to mind and when '*Kete*', '*agbadza*' or '*akple*' is pointed out, it is noted to be from the Ewes.

Culture serves as a bond for the community. The elements of culture are the things that bind them together. This provides an automatic sense of unity and belongingness. It serves as a social control system due to its ability to shape the standards and behaviours of the people within that community. Culture also satisfies the moral and religious interests of the members of the group.

Culture is subject to change thus, it is referred to as being dynamic. There is no culture that stays entirely static every passing year (Spencer- Oatey 2012). Technologically advancing trends, discoveries, inventions and the development of man's thoughts are factors that contribute to the dynamic nature of culture. However, certain practices that negatively affect human dignity are done away with. For instance, formal training for Ghanaian females was previously deemed unimportant. The belief was that the role of the female in society was mainly domestic and so there was no need for them to be educated formally. In recent times, it is so common to find parents sending their female wards to school. Gone are the days when oral tradition was only the best way to pass on cultural traditions where the elders sit the younger ones down and teach them the beliefs, traditions and customs of their culture. This shows how dynamic culture is.

It is due to this indispensability of culture within a society that one deems it imperative to salvage the things that make up culture.

## **2.4 The Ghanaian Culture**

The cultural policy of Ghana evidently states that Ghana is a country rich in culture with over fifty (50) ethnic groups that differ in culture but is a representation of a collective national heritage (Cultural policy of Ghana, 2004). These ethnic groups are grouped into six main ones: the Ewe, Akan, Ga-Adangbe, Mole-Dagbani, Guan and Gurma. However, there are basic elements that make up the Ghanaian culture in general even though they may differ from one

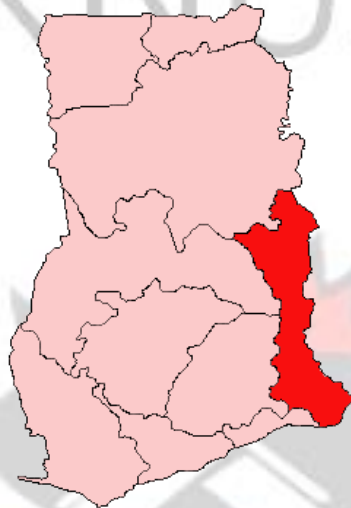
ethnic group to the other. These elements include language, norms, values, beliefs, ideologies, social statuses and roles. The Ghanaian culture is displayed in the morals, concepts, belief systems, and folk tales, environment, science, technology, political, social, legal and economic aspects of the people (Cultural policy of Ghana, 2004). It is also seen in the aesthetic facets of literature, music, drama, architecture, carvings, paintings and other artistic forms. To the Ghanaian, culture establishes a connection between the traditional ideals of the past and the demands of present day socio-cultural factors.

Every culture belonging to any ethnic group in Ghana is a representation of the wisdom of that society. This is to say that, the make-up of that culture is as a result of what they believe to be right or wrong. This wisdom is communicated mainly in a language that is usually called proverbs. Proverbs are generally wise sayings, used to instill the morals of that community to individuals and shape their personalities. It is from these proverbs that symbols are coined to better indoctrinate these wise sayings. Symbols usually come in the form of tangible visual images and have been described later in this chapter.

## **2.5 Ethnographic Account of the Ewes of Ghana**

Different opinions come to play when it comes to the origin of the Ewes. Some trace their origin as far back as biblical times in a settlement called Adzatome (Sumeria, present day Iraq) which is a suburb founded by Ham, the son of Noah (Dotse, 2011). They were believed to have migrated to Egypt due to the confusion of the languages after the destruction of the tower of Babel. From Egypt, they moved to Sudan and then to Ethiopia, which was then called ‘Abyssinia’. From there they settled between the bend of the River Niger and the middle spreads of the River Senegal and kept on migrating till they settled where they are found presently. Contrary to these schools of thought, oral tradition has it that the “Eveawó” (Ewe people) or “Evedukó” (Ewe nation) migrated from Nigeria before the mid-fifteenth century, then to Benin (Dahomey). From Dahomey, they settled at Notsie, present day Togo where they

were ruled by the tyrant King Agorkorli during the 17<sup>th</sup> century. To escape from the wicked hands of the king, they split into three groups; one group remained at Notsie, another settled at Tando, and the third group settled in Ghana where we presently find them, the southeastern part of Ghana (refer to Plate 2.1). Today, Ewes are found in almost every region in Ghana (Vigbedor, 2011).



**Plate 2.1: A map of Ghana with Volta region Highlighted**

The economic activities of the Ewe people comprise of fishing, animal husbandry and farming mostly subsistence. Those around the coastal areas are mostly fishermen while those who stay inland practice farming and animal husbandry. The Ewes practice the patrilineal system of inheritance. The originally recognized chief is usually the founder of the community who is succeeded by a paternal relative. The chief is commonly assisted by a council of elders. The Ewe people have a unique dialect which has tonal variants that mean different things.

Like the Asantes, Ewes also weave their traditional cloth called *kete*, which has beautiful geometric and figurative patterns as well as symbols embedded in them. According to Vigbedor (2011), these symbols are connected to proverbs and folklore. The complex culture of the Ewes, which revolves around singing, drumming and dancing, could be said to be the unifying factor that binds them together as one people. The Ewes make use of hats, jewellery mostly beads, belts, slippers, shawls or scarfs, bags, and other accessories which add up to their clothing.



These clothing accessories are very common to them, yet they are not known to be embellished with their proverbial symbols.

## 2.6 Symbolism

Symbolism is a sign that is intricately woven in such a way that expresses people's perception of reality (Edson, 2012) and communicates an idea, emotion and meanings to a phenomenon which is deeper than the sign would in itself. It could be in the form of a sign, totems, symbols, colour, tattoo or patterns.

Symbolism is very effective in terms of communicating; it communicates philosophies and ideologies better than words can. It is said that societies are becoming more and more visually arbitrated (Lester, 1996). Most people seem to understand societies better not by reading words, but by perceiving images. Research shows that pictures are directly linked to long term memory. Any image an individual beholds stores information of itself in the memory of that individual (U.S Department of labour, 1996). Lester (1996) cited a study made by Jerome Bruner, a psychologist at New York University, which indicates that people remember 10% of what they hear, 20% of what they read and 80% of what they see and do. This means that, symbolism which makes use of images, is a very good tool for communicating. The history of fashion records instances where symbols were used as a form of communication. In the eighties, some fashion designers in the United States made use of symbols from some of their enemies, to communicate what they called "rebel" values (Hibbert & Hibbert, 2005). An example of this symbol is a crossed hammer and a sickle with a red five-pointed star.

Symbolism helps in indoctrinating oral tradition. The use of symbolism in oral tradition plays an important and integral aspect in transmitting culture from one generation to the next. It helps individuals, especially the younger ones, to understand and appreciate culture better. It serves as a vehicle through which ideas and concepts are conveyed. Moreover, it represents how a



society perceives life and helps in indoctrinating these concepts from one generation to the next thus enhancing the philosophies and beliefs of that society.

Additionally symbolism is used as a means of maintaining cultural concepts. The meanings are transmitted from one generation to the next thereby preserving the societal concepts for generations. It is not only concepts, ideas and philosophies that are preserved, but culture in its totality especially when they are being utilized.

In differentiating culture within societies, symbolism is used as a form of identification. It is easier to use the eye of symbolism to identify where an individual is from. With symbolism, one is able to identify things even when words are not used. For instance, the national flags help in identifying a particular country without anyone talking about it (Atiase, 2012).

People use symbolism as a form of aesthetic enjoyment. There are people who use symbolism just for the fun or beauty of it. People use it in their clothing, in their homes, offices and anywhere possible just for its aesthetic quality.

## **2.7 Ghanaian Symbolism**

Symbolism is embedded in culture. For instance, in Ghana, symbolism has a predominant impact on the culture of the people (Amate, 2011). Throughout the life cycle of the Ghanaian, there is an aspect of symbolism that is evident at every stage. From the day an individual is born to the day he dies, symbols play a pivotal role.

It is said that the ability for a culture of a people to grow in strength and greatness is dependent on their ability to uphold their valued truths and ideals about life through the gloomy confidentiality of symbolism (Asmah, 2009). That is to say that, cultural symbolism helps in impacting strength and greatness to culture when it is sustained. This adage is particularly evident among the Asantes in Ghana who have done so well with their use of Adinkra symbols.

Adinkra symbols are visual representations of strong beliefs held on to by the Asantes for many generations. These symbols have, to some extent, become the widely accepted type of Ghanaian symbol to the neglect of the symbols of the other ethnic groups. This is most likely as a result of the silence the other ethnic groups have over their symbols. Most designers and artists make use of the Adinkra symbols, thereby helping in its promotion. The Ghanaian fashion legend, the late Owusu Ansah virtually used Adinkra symbols in almost all his designs thereby promoting it. One renowned artist in Ghana, Professor Ablade Glover, probably helped in the promotion of these Adinkra symbols as well when he used it in three of his literary works which he published within 1969 to 1971. In these publications, he identified the proverbs from which these symbols were derived as well as their meanings.

Other ethnic groups in Ghana like the Fantes make use of cultural symbols which are represented on their canoes and in their Asafo flags. There are symbols used by ethnic groups in the northern sector of Ghana as well, which are normally represented in their architecture and *fugu* (a traditionally woven attire mostly worn by the northerners in Ghana). In recent times, much has been written about the Adinkra symbols as a result of increased research being carried out on it. Unlike the Asantes, the Ewes amongst many other ethnic groups in Ghana have less recognition regarding their cultural symbols and as such have virtually little literature written about them. These symbols as indicated earlier, stem from the wise sayings known as proverbs.

## **2.8 Proverbs**

The concise English dictionary defines a proverb as basically being a ‘short, pithy saying which states a general truth or piece of advice’. They are said to have originated from oral tradition. For the African, who is noticeably accustomed to oral tradition, a proverb is seen to be not just a short, pithy saying, but a performance and a metaphorical or philosophical expression of a particular group of people which conveys an obvious or hidden truth or wisdom. It is like a

riddle, but a riddle waiting to happen. Boaduo (2012) asserts that proverbs are used when people want to be complicated in their conversation or communication with other people; when they do not want to be immediately or directly understood by their hearers. Hughes (1984) in his description of oral culture, asserts that proverbs and folktales are like containers that hold, the beliefs of cultures about the universe and how to live in it. Thus, proverbs are said to reveal the soul of culture. Proverbs encompass both language and belief systems. As a language, it plays a critical role in affirming a person's identity. When proverbs are ignored, to some extent it affects one's identity. Quarshie (2002) shares this view when he stated that the abandonment of language does not merely affect words, but goes to the extent of affecting the very identity of the people involved to a certain degree.

Most Africans express their language and thoughts through symbols which are derived from proverbs. These symbols reveal the reality of the proverbs used by a particular culture.

## **2.9 Ewe Proverbs (*Lododowo*)**

Proverbs serve as a means of identifying the wisdom, knowledge and understanding of a people. They are practical truths and beliefs of a people as a result of how those truths and beliefs have worked for them. Ewes, like many other ethnic groups in Ghana have innumerable truths and beliefs which they refer to as '*Lododowo*' literally known as proverbs. It is not known exactly when proverbs began with the Ewes. To the Ewes, proverbs serve as carriers of their philosophies, psychology, sociology, history and general way of life which helps in shaping their society in the way that would benefit them as a people (Atiase, 2012). In other words, these symbolic expressions are a means of communicating their ideas, values, beliefs, feelings, attitudes and behaviours to people. Proverbs are communicated both aurally and visually. Aurally, it is communicated through oral speech, music or literature. The use of symbols, drawings and sculpture works are tangible visual means of communicating proverbs. Proverbs are however sometimes said to be the source of symbols (Atiase, 2012).

Ewe proverbs have aesthetic and educational bedrocks to it. To be able to understand and decipher the proverbial language of the Ewes, it demands rational and critical reasoning and thinking. The proverbs are for everyone both young and old. The following are selected Ewe proverbs gathered from researchers and books with their literal translation and possible meaning.

1. *'Aqata so hã, mɔ le eme.'*

Literal Translation: Although the grass looks even, there are paths in between. (Agbemenu, 2010)

2. *'Ade qitsa kple lã qitsa ye do na go.'*

Literal Translation: A very experienced hunter will surely meet an experienced wild animal. (Vigbedor 2011)

3. *'Afe eve megbɔ, gbodome wɔtsina.'*

Literal Translation: A goat that belongs to two homes, is always left outside the home and as such is left unattended to. (Agbemenu, 2010)

4. *'Afia de kpɔkpɔ nyo wu ya me kpɔkpɔ.'*

Literal Translation: Starring somewhere else is better than starring in the air or into space. (Kpodonu, 2008)

5. *'Afɔkpa dotɔ mesia nudza o'*

Literal Translation: Anyone who wears shoes is never weary of thorns. (Massiasta, 2003)

6. *'Afɔ me yi na nugbe eye atagba tsi na afe o.'*

Literal Translation: The foot does not go on a mission and leaves the thigh at home. (Massiasta, 2003)

7. *'Agaga lolo me fle na agaga eve fe nu o.'*

Literal Translation: One big cowry cannot be used to buy what two cowries can afford. (Kpodonu, 2008)



8. *'Akpakpaxe mekpo zi o wɔbe yeadu fia.'*

Literal Translation: The duck does not even have a throne, yet it wants to be king.

(Massiasta, 2003)

9. *'Amagbale gbe nuti ha nye ame na efe fometowo.'*

Literal Translation: A leaf of a shrub is also a member of the shrub family. (Massiasta, 2003)

10. *'Amedzro nkugaa, menyaa xodome mo o.'*

Literal Translation: A stranger with big eyes cannot know the secret paths of the community. (Agbemenu, 2010)

11. *'Amekuku fotrɔ megbea yome yi o.'*

Literal Translation: A dead person who keeps tormenting the people carrying its corpse will eventually go to the grave. (Agbemenu, 2010)

12. *'Amenovi menoa atidzi; yokuti dzi wodua gbogboa o.'*

Literal Translation: Your own brother cannot be on the fruit tree and you eat the green fruits. (Agbemenu, 2010)

13. *'Asi dɛka melea todzo o.'*

Literal Translation: One hand cannot catch a buffalo. (Agbemenu, 2010)

14. *'Ati dɛka mɛ wɔa eve o.'*

Literal Translation: A single tree does not make a forest. (Kpodonu, 2008)

15. *'De tsitsime aha nona.'*

Literal Translation: The older palm trees, produces more wine. (Agbemenu, 2010)

16. *'De wotana afi dzea azoli.'*

Literal Translation: A person must first crawl before walking. (Agbemenu, 2010)

17. *'Devi ka akple ga mekaa nya ga o.'*

Literal Translation: A child cuts big mussels of "akple" but does not cut big matters.

(Agbemenu, 2010)

18. *'Devi masetoŋu aŋɔkae kua to ne.'*

Literal Translation: A child who does not listen to advice, the thorn bush grabs his ears.

(Azameti, 2015)

19. *'Devi si nya asikɔklɔ nyuie lae dua ŋu kple ametsitsiwo.'*

Literal Translation: A child who knows how to wash his hands properly, eats with the elders. (Agbemenu, 2010)

20. *'Dɔ bu me du na nu eye dɔ bu de na asi o.'*

Literal Translation: An empty stomach cannot be constipated in place of the one who has received food (Agbemenu, 2010)

21. *'Du aɖe woƒe gbagba ye nye du aɖe woƒe tutu.'*

Literal Translation: The downfall of some nations is the upsurge of other nations (Vigbedor, 2011)

22. *'Du ɖesiaɖe kple efe koklo koko.'*

Literal Translation: Every town with its way of dressing a chicken. (Vigbedor, 2011)

23. *'Dzigbodi wotso kona anyidi kpoa efe dokaviwo.'*

Literal Translation: It takes patience to be able to dissect an ant to see its intestines. (Agbemenu, 2010)

24. *'Ge me tu na xɔna aɖaba o.'*

Literal Translation: The beard does not build a house for the eyebrow. (Agbemenu, 2010)

25. *'Gbɔ tokpo mefia nya vi o.'*

Literal Translation: A goat with cut ears can't counsel her children' (Agbemenu, 2010)

26. *'Kpakpavi medoa akɔbe o.'*

Literal Translation: A nestling dove should not doze (Azameti, 2015)

27. *'Kpo menoa anyi wotsoa asi gbala wua da o.'*

Literal Translation: When you have a club, you don't kill a snake with the bare hands

(Massiasta, 2003)

28. *'Mawu wo asi gake asibidewo kata meseo.'*

Literal Translation: God made the hands, but the fingers are not equal (Massiasta, 2003)

29. *'Ne ati aḡe le nya dim yesiayi le fiá wo ḡuti la, mumu ye le dzrom.'*

Literal Translation: A tree which provokes the axe wishes to be cut down (Kpodonu, 2008)

30. *'Ne elo lolo wu ha azi me vi koe wṛnye.'*

Literal Translation: No matter how big a crocodile is, it is still hatched from an egg.

(Vigbedor, 2011)

31. *'Ne ḡkugbāgbāṭṭṭ aḡe be ye le kpe da ge la, efe aḡṭ le kpe la dzi xoxo.'*

Literal Translation: When a blind person says that he will throw a stone, he has already had his foot on the stone. (Vigbedor, 2011)

32. *'Nukoe wu ame wotso fiayi sɛ ati.'*

Literal Translation: Circumstances compel one to cut a tree with a royal sword (Massiasta, 2003)

33. *'Nuyequtṭṭ menyana be dṭto o.'*

Literal Translation: The food-beggar does not know when it is famine (Agbemenu, 2010)

34. *'Nyonu gbe a atsu megbea ayidao.'*

Literal Translation: A woman can divorce a man but never divorces a comb (Azameti, 2015)

35. *'Safui sɛsee wua gawo.'*

Literal Translation: It is a strong key that opens a door of riches (Azameti, 2015)

36. *'Ta menoa anyi klo dṭa kuku o.'*

Literal Translation: In the presence of the head the knees does not wear a hat. (Massiasta, 2003)

37. '*Tɔmedela ye gbana ze.*'

Literal Translation: It's only the one who goes to fetch water that accidentally breaks the pot (Atiase, 2012)

38. '*Xexi menoa kekea yi azuo.*'

Literal Translation: An open umbrella is not taken to a grove (Massiasta, 2003)

39. '*Zɛ mabimabi meya to gbo to.*'

Literal Translation: A half-baked pot is not taken to pond (Massiasta, 2003)

40. '*Zego yibo me ye akatsa yi la do go tso.*'

Literal Translation: It is from the black pot that the white porridge comes from. (Vigbedor, 2011)

41. '*Zigā lolo menye fia o.*'

Literal Translation: The possessor of a big stool is not necessarily a king (Azameti, 2015)

Proverbs originate from various factors. Apothegms and platitudes that have been used over time are eventually upgraded and accepted as proverbs (Amate 2011). Folklore or fables, the events of life and certain belief systems are contributing factors to the generation of proverbs. In translating proverbs into symbols, certain parameters are considered. These parameters are deemed representative. It must represent the people, their words, actions, ideas, philosophies, knowledge and thoughts (Umeogu, 2013). These are the primary things that are taken into consideration for a symbol to be derived out of a proverb.

## 2.10 Symbols

The word 'symbol' was derived from the Greek word *symbolon* (ancient Greek-*symbollein*) which connotes a token or sign of identity (Liungman, 1991). Symbols are fundamentally used to express an individual's or group's perceptions about the world. The meaning of a symbol can be an arbitrary one (Atiase, 2012). Ofuafo (2013) defines symbols as "objects, actions,



associative or verbal formations that represent a diversity of meanings”. This definition points out that a particular symbol or symbolic form can be given several interpretations thus authenticating what Atiase (2012) stipulated about symbols being arbitrary. These interpretations are dependent on the one using the symbol. Contrariwise, different symbols can be used to mean a particular thing. In his PhD thesis, Atiase (2012) shares a view by Howard (1989) where he asserts that “the meaning of any symbol is determined by culture, not by genes or biology”. Symbols are created mostly from wise sayings, general truths or from proverbs.

A symbol can also be presented graphically or representationally. Symbols are universally expressed through tangible visual means.

The origin of symbols predates the era of writing. It probably started through the attempt of man to blatantly communicate his frame of mind, ideas, concepts, perceptions and thoughts through the use of tangible shapes and forms. It has been established that man is a symbolizing being; that man cannot do without symbols no matter the changes in civilization and development (Cirlot, 1971). Ofuafo (2013) further asserts that of all creatures, man is the only one with the ability to reflect on his experiences and direct or communicate it using symbols. This assertion buttresses the theory of man being a symbolizing being as he fore worded in the book, ‘A Dictionary of Symbols’ by Cirlot (1971).

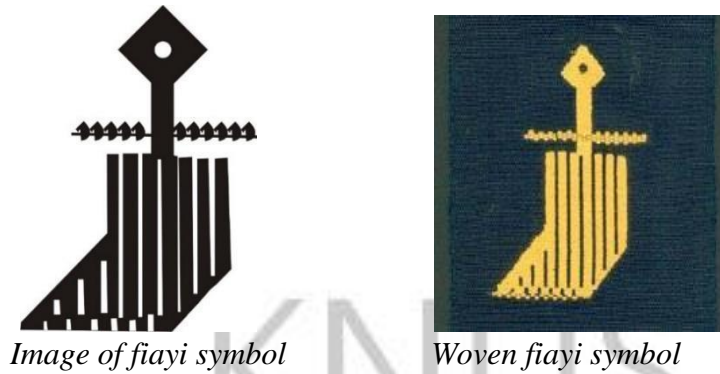
Amate (2011) identifies two types of symbols: natural and man-made. She considers the natural symbols as those that are taken from the environment. For instance the elephant as an animal is seen to be the largest animal in the forest so its use as a symbol will suggest largeness or greatness. The dove on the other hand is considered as a calm animal and so if it is used as a symbol connotes calmness, serenity or peacefulness. The man-made symbols could be that of shapes or lines coming together to form a symbol. On the contrary, Umoegu (2013) identifies three types of symbols: direct, indirect and non-material symbols. Direct symbols are those that

express ideologically, what the image represents while indirect symbols are those that express something different other than what the object of the symbol would typically represent. Nonmaterial symbols are expressions that reveal gestures and linguistics rather than material objects and require comprehensive consideration to be able to discern their meaning.

### 2.11 Ewe Cultural Symbols

Ewe cultural symbols are said to originate from myths. These myths which became fables, developed into poems and songs then later evolved to proverbs out of which the symbols were generated (Dzobo, 1997). They are represented in their indigenous art forms such as their linguistic staff, stools, canoes, local architecture, doors and paintings. They are predominantly seen in their traditional woven cloth known as '*kete*'. The symbols and their meanings which are scarcely known are embedded in the minds of the older generations who are gradually dying with the knowledge. This leaves the younger generation, who seem to be less concerned, ignorant of these symbols and their meanings.

The symbols used by Ewes are derived from their proverbs. These symbols are used by royals, traditionalist, traditional rulers, elders and the people within the community. There are symbols reserved for religious purposes as well as those reserved for the traditional rulers. For instance the '*Fiayi*' symbol as shown in Figure 2.1 below is a symbol for chiefs. The symbol literally means 'the royal sword' and is seen as a symbol of authority and justice. Derived from the proverb '*Nukoe wu ame wotso fiayi sea atie*' which means circumstances compel one to cut a tree with a royal sword, the symbol is used to teach that there are certain circumstances in life that do not require the same solutions every time; it might require going the extra mile to use the impossible to solve whatever problem it is.



**Figure 2.1: 'Fiayi' symbol (Massiasta, 2003)**

There are also symbols used for herbalist and traditionalist like the 'Amagba' symbol.

Similarly, there are symbols which are universal; they are used by everyone.

Researchers like Atiase (2012) and Vigbedor (2011) developed various Ewe cultural symbols which they postulated were taken from their proverbs or adages. The following are symbols generated by Atiase (2012) on a study focused on the central Ewes which he titled 'Aesthetic and Educational Underpinnings of Signs and Symbols'

1. The '*kavuvu*' symbol which literally means 'vine Support' is a symbol of patience. Taken from the proverb '*Ati nɔ agbe ɲuti ka vuna do*' which literally means 'It is on a living tree that the vine grows'. The symbol teaches support, growth and interdependence on one another within the community.



**Figure 2.2: 'Kavuvu' symbol (Atiase, 2012)**

2. The '*zεgbagba*' (broken pot) symbol which is identified as a symbol of imperfection is taken from the proverb '*tɔmedelae gbaa zε*' which literally means 'it is the one who fetches water that breaks the pot'. This symbol teaches about tolerance with one another's imperfections within the society. When the mishaps of life happen, it should not be considered as something grave, but as one of the inevitables of life.



**Figure 2.3: '*Zεgbagba*' symbol (Atiase, 2012)**

3. The '*nu kple ge*' (mouth and beard) symbol which is a symbol of sharing. It is derived from the proverb '*Ne nyo na nua eye wɔgbana de ge me*' which literally means 'it is when the mouth is full of food, that some fall into the beard'. This symbol emphasizes the need for individuals within the society to be of help to one another because when an individual becomes very successful, the ones who benefit is not only the family members but the indigenes of that community as well. Even if not everyone within the society benefits, at least the neighbours get something small as tokens of appreciation.



**Figure 2.4: '*Nu kple ge*' symbol (Atiase, 2012)**



4. The next is the '*atamagui*' (snuff box) symbol which is a symbol of kindness generated from the proverb '*atamagui be ame si nyo dōme na ame la de woxlēa efe ta de ati*' (the snuff box says that it is the head of a benefactor that is knocked against a tree). It teaches even if you do well to offer any act of kindness, beware of people who might exchange your kindness with evil.

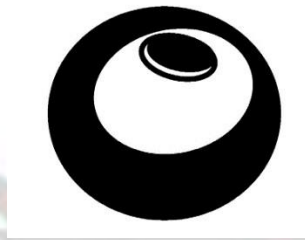


Figure 2.5: '*Atamagui*' symbol (Atiase, 2012)

5. The symbol of light which is referred to as '*gomekaqi*' (lantern) is taken from the adage '*Kekeli*' meaning 'there is light'. This symbol expresses concern on the essence of light in that, wherever light is, it overpowers darkness. In other words, wherever there is positivity, knowledge, wisdom, progress and growth negativity, ignorance, foolishness, retrogression and stagnation is overpowered.



Figure 2.6: '*Gomekaqi*' symbol (Atiase, 2012)

6. The '*ηku kple alɔ*' (The eye and sleep) symbol, a symbol of tolerance and co-operation, is taken from the proverb '*Dzre mele ηku kple alɔ dome o*' literally meaning 'there is no quarrel between the eye and sleep'. It is difficult to sleep with your eyes open. The ability for one to sleep is dependent on the decision of the eyes to close. The symbol is to teach that when two parties involved in making a decision for communal growth are not on good terms, the situation should not be taken lightly as the destiny of the community hangs on the cooperation of these two parties.



**Figure 2.7: '*Dku kple alɔ*' symbol (Atiase, 2012)**

7. The symbol of usefulness which is referred to as the '*gui*' (gourd) symbol is derived from the proverb '*Gui meɖi naneke o, gake ηudɔwɔnu le eηu*' which is literally translated as 'the gourd looks unimportant, but has its usefulness'. This is to say that everyone, irrespective of where they are from or the state in which you find them now, in one way or the other, play important roles within the society.



**Figure 2.8: '*Gui*' symbol (Atiase, 2012)**

8. The '*koklozi le kpe dzi*' (egg on a stone) symbol is a symbol of cautiousness. Derived from the proverb '*Koklozi meɖua ɲe le kpe dzi o*' which literally means 'the egg does not dance on a rock', the symbol cautions people against the gravity of doing things that beyond their capabilities; that people should always work within their limits.



**Figure 2.9: '*Koklozi le kpe dzi*' symbol (Atiase, 2012)**

9. The '*hliha*' (Laterite rock) symbol also known as a symbol of support is used to emphasize the need for helping one another. The symbol was generated from the proverb '*Ta gbolo metsɔa hliha o*' which literally means 'the bare head cannot carry a laterite rock'. This is to say that, just as the laterite rock would need a pad to help support anyone who is carrying it on the head, people need to support one another in order to move forward especially in times of difficulties.



**Figure 2.10: '*Hliha*' symbol (Atiase, 2012)**

10. The '*atɔkula*' (cockerel) symbol is a symbol of dawn and awakening which serves as a reminder for productivity and the maximization of ones potential in its entirety. It was taken from the proverb '*ɲu yeye ke na mi*' meaning 'a new dawn has come to us'.



**Figure 2.11: '*Atɔkula*' symbol (Atiase, 2012)**

11. '*Kpɔtimakpa*' (Jethropa plant) which is a symbol of defiance was generated from the proverb '*mele te xeyixi sia xeyixi*' meaning we are stable in all situations. It advices people on the need to persevere and endure throughout the uncertainties of life. It teaches them to be selfreliant and ingenious when dealing with situations of life.



**Figure 2.12: '*Kpɔtimakpa*' symbol (Atiase, 2012)**

12. The '*kokloxɔ*' (Hen coop) symbol, generated from the proverb '*Kokloxɔ mekpea ɲu na koklo o*' (a fowl is not shy of its coop) is a symbol of contentment. It takes humility to be content with what one has. The symbol teaches people to be humble enough to appreciate

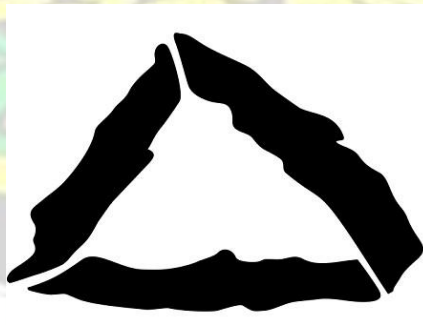


and be satisfied with wherever they find themselves no matter how lowly the place might seem.



**Figure 2.13: 'Kokloxo' symbol (Atiase, 2012)**

13. '*Ati alɔ etɔ*' (three arms) is a symbol of worship which symbolizes the tripartite nature of God and his protection over the life of an individual. The symbol is used to remind people of the existence of God and his protection. This symbol was generated from the proverb '*Nu etɔ yae wɔ agbe*' which literally means it is three things that make life.



**Figure 2.14: 'Ati alɔ etɔ' symbol (Atiase, 2012)**

14. '*Deti*' (Palm tree) is considered a symbol of versatility which was generated from the proverb '*dɔwɔnu le nyue le mɔ geɖeewo nu*' meaning an individual is either dynamic or versatile in all aspects of life. The palm tree is said to be the king of all tree due to its versatility in terms of functionality. The symbol is used to motivate the youth especially to maximize

every potential in them and be productive in all aspects for the continual growth of the community.



**Figure 2.15: 'Deti' symbol (Atiase, 2012)**

15. '*Afxɔɖzo*' (Hot feet) is a symbol of punishment which is used to advice people on the fact that it is the one who does wrong that is punished for the wrong committed. It was taken from the proverb '*Ne anyigba xɔ dzo la, afɔe nyana*' which literally means 'It is only the foot that knows when the ground is hot'.



**Figure 2.16: 'Afxɔɖzo' symbol (Atiase, 2012)**

Other symbols generated by Atiase include the '*sabala*' (symbol of individualism), '*venɔnɔ nyo*' (symbol of mutuality), '*tɔtrɔgbɔ*' (symbol of reversibility) and the '*babakɔ*' (symbol of humility) symbols.

The following are some symbols generated by Vigbedor (2011) in a research he carried out on the theme 'Ewe Proverbs: a source of imagery for Textile Designs'. In this research, he

generated fifty (50) ewe proverbial symbols and gave the philosophical meanings and moral values they carry.

1. A symbol of humility is the '*gbede vuyɔvi*' (the blacksmith's apprentice) symbol which was taken from the proverb '*Dua ɖe me gbede vuyɔvi wòzuna le du bubu me*' meaning the blacksmith in one village becomes a blacksmith's apprentice in another. It teaches that it takes humility for one to acquire knowledge which is needed for one to progress in life.



**Figure 2.17: '*Gbede vuyɔvi*' symbol (Vigbedor 2011)**

2. '*Agaga lolo*' (the big cowry) is a symbol of value which counsels people on the need to value and respect one another because everyone is unique in their own way; someone would have a strength that might be another person's weakness. It was derived from the proverb '*Agaga lolo me fle na agaga eve fe nu o.*' which means 'One big cowry cannot be used to pay for two cowries'.



**Figure 2.18: 'Agaga lolo' symbol (Vigbedor 2011)**

3. The '*anyigba sese*' (Solid earth) symbol is one of circumspection. It is used to caution people against priding themselves over the good life they have now because life is full of uncertainties.

It was also generated from the proverb '*Anyigba sese gake agama dɔ na afo anyi blewuu*' which means 'though the earth is solid, the chameleon makes cautious steps on it.'

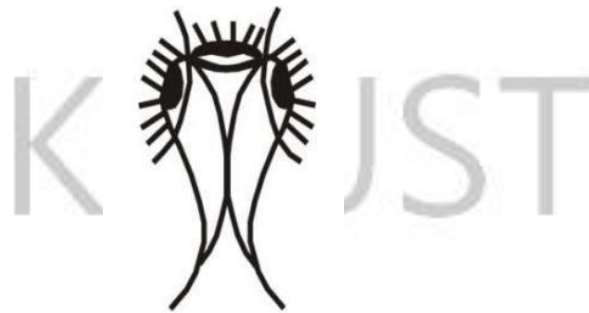


**Figure 2.19: 'Anyigba sese' symbol (Vigbedor 2011)**

4. Another symbol of interest is the '*Afia de kpɔkpɔ*' (Staring somewhere) symbol which is considered a symbol of hard work. Derived from the proverb '*Afia de kpɔkpɔ nyo wu ya me kpɔkpɔ*' (Starring at any less important place is better than starring in the air or into space)', the



symbol is used to motivate people to engage themselves in work no matter how menial it is. It is better to work and earn little than sitting and lazing about not earning anything.



**Figure 2.20: ‘Afia de kpɔkpɔ’ symbol (Vigbedor 2011)**

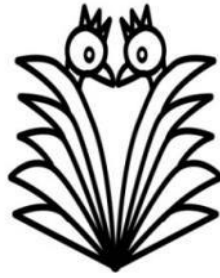
5. The ‘*adeqitsa*’ (Hunter) symbol is a symbol of skill and knowledge which also teaches people not to pride in their personal achievements but to be open to learn from others as well.

This symbol was generated from the proverb ‘*Adeqitsa kple lãqitsa ye do na go*’ which literally means ‘a very experienced hunter will surely meet an experienced wild animal’.



**Figure 2.21: ‘Adeqitsa’ symbol (Vigbedor 2011)**

6. ‘*Koklotsu*’ (Cock) is considered a symbol of caution and understanding which was generated from the proverb ‘*Koklotsu eve wo le adzre wɔm, gake wo le wo nɔɛwofe ɲkukpɔm*’ meaning ‘when two cocks are fighting, they are careful of each other’s eye’. The symbol stresses on the need for peaceful co-existence between relations. It advices people to handle conflicts wisely so as to maintain peace and unity.



**Figure 2.22: 'Koklotsu' symbol (Vigbedor 2011)**

7. **'Domenyo tae'** (due to Generosity) is a symbol of Generosity which was derived from the proverb *'Domenyo tae ta mele agalasi o'* meaning 'due to generosity the crab has no head. It preaches on the importance of generosity but cautions people to give a forethought to every act of kindness.



**Figure 2.23: 'Domenyo tae' symbol (Vigbedor 2011)**

8. The **'da kuqedzi'** (Snake dies up)symbol is a symbol of ramification which cautions evil doers that they may be going unpunished for their wrong doing today but the law would definitely catch up with them one day. The proverb out of which the symbol was derived is *'da ku de dzi, me tsia dzi'* meaning 'a snake that dies up never remains up'



**Figure 2.24: 'Da kuḍedzi' symbol (Vigbedor 2011)**

9. Another symbol of interest is '*lɔlɔsakɔ*' (Love knot) which is a symbol of commitment. It was derived from the proverb '*ne lɔlɔsakɔ la menya tuna o*' meaning 'when love knots it is difficult to unfasten'. It admonishes people in relationships especially married couples to be committed to one another in trust and faithfulness.



**Figure 2.25: 'Lɔlɔsakɔ' symbol (Vigbedor 2011)**

10. The '*koklokoko*' (dressed chicken) symbol is a symbol of patience and tolerance which was derived from the proverb '*du sia du kple efe koklokoko*' meaning 'every town/country has its own way of dressing a chicken'. This symbol is used to address issues on the behavioral patterns in different communities and how people need to exercise the virtue of patience and tolerance to be able to live within the community.



**Figure 2.26: 'Koklokoko' symbol (Vigbedor 2011)**

Other symbols developed by Vigbedor (2011) include the *deku eve*, *vigbedɔ*, *gbe vivi*, *mototi*, *nɔafeɸu*, *detsi vivi*, *mawu via*, *eve metsia bome* symbols amongst many others.

## **2.12 Totems**

Totems are considered as natural objects or animals believed to have a spiritual connotation or significance within a particular society (Atiase 2012). These are considered as sacred and are either not harmed or allowed in the community. Doing anything contrary to these things is considered a taboo. In some Ewe communities, for example, it is a taboo for someone to bring a dog to the town. Other communities would not allow you to kill a sparrow. These animals are used to represent something significant either within a clan or a community. They could be seen to reveal a particular kind of spiritual strength that affects those living in the physical (Heider, 2001). The staff and umbrellas (the top of the umbrella) used by these various clan heads or traditional rulers would have totems that would signify what they stand for. A buffalo among the Trovia clan is a display of strength and aggressiveness. As part of the funeral rites of a deceased member of the Trovia clan, right before the person is buried, people are seen to knock their heads against each other depicting the strength and aggressiveness of the buffalo thus, depicting their nature as a people. The bee for the people of Peki depicts diligence and productivity. The dove and the crab among some clans is a symbol of peace.

The chameleon is a depiction of patience among the people of Hohoe. Other animals which are considered totemic are the cow which signifies growth and development, the lion and the



elephant which signifies strength and valour, the owl which is a symbol of insight and mystics, the rooster which represents new beginnings and powers in sexuality, the frog which represents productivity, fertility and profusion and many others. Totems are thus said to have symbolic undertones which are mostly derived from proverbs.

### 2.13 Colour Symbolism

Colours form a part of symbolism. Among the Ewes, colour is a representation of beauty. That is to say that, to the Ewe, every colour is seen as beautiful whether it is black or white. The widely used colours among the Ewes are mostly red, white and black. The use of colours are not just for their aesthetic purposes but for the symbolic usage. The table below gives a brief symbolic meaning of various colours used generally by the Ewes.

**Table 2.1: Symbolic meanings of some colours used by the Ewes**

COLOUR	SYMBOLIC MEANING
White	It is a sign of joy, virtue, or purity. It is mostly worn by the priestesses, diviners, and those who assist them for rites such as purification rites, sanctification rites and is associated with egg white and a white clay. The white cloth is normally known among the Ewes as ' <i>klala</i> '. When it is combined with either green, yellow or black, it is used to signify spiritual strength. White can be used during funerals for people who died at an old age.

Black	<p>It represents extreme vitality, old age and maturity since it is believed that as things grow old, they get darkened. It is popularly used as a funeral colour to signify sorrow, grief or sadness. Black deems other colours, thus prevents them from being prominent and effective. It is used to tell people that whatever is done in secret would one day be revealed.</p>
Red	<p>Red represents blood, which signifies life. It is used to symbolize seriousness, heightened spiritual or political mood and danger.</p>
Green	<p>Green symbolizes growth, strength, productiveness, affluence, fertility, wealth, good health and spiritual rejuvenation or cleansing. It stands for vegetation which provides one of the basic necessities of life.</p>
Brown	<p>Brown is considered the colour of the earth which provides the grounds for plants to be planted for human survival. It is used to signify new beginnings and opportunities.</p>
Yellow	<p>Yellow is associated with gold and ripe lemon. It is used to signify purity, value, royalty, wealth, spiritual vitality, productivity and fertility.</p>
Blue	<p>Blue is seen as the colour of the sky. Associated with the Almighty God, creator of the universe, it is used to symbolize holiness, harmony, love, good fortune, peacefulness, joy, virtue, or purity.</p>
Purple	<p>Purple is used in rituals of healing and is associated with the feminine aspect of life, and is worn basically by females.</p>

Grey	Related with ash, the grey colour is used in rites of healing' spiritual cleansing and protection.
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## 2.14 Communication of Culture among Ghanaians

Communication of culture in Ghana is done predominantly through the indigenous art form. The use of the performing and visual arts is an effective way of achieving this. The music, dance and proverbs of the people form part of the performing arts as the use of symbols and signs, paintings, body arts, architectural designs among many others are considered visual means of communicating the Ghanaian culture. Another way as used in most African countries is the oral tradition which seems to be less effective in recent times as some of those with the knowledge are dying and others are forgetting due to old age even though literary works have documented some aspect of the Ghanaian culture.

## 2.15 Clothing Accessories

Also known as fashion accessories, clothing accessories are referred to as any object worn on the human body that may not be necessary in itself, but add to the beauty of an outfit and provides convenience to the wearer. There are different kinds of clothing accessories which serve different individual purposes, but can at the same time serve the same purpose. Clothing accessories include belts, shoes, bags, shawls, hats, fascinators, gloves, jewellery, crown, staff, a pair of glasses, and so on.

Clothing accessories are secondarily used to complete an outfit, but are chosen to specifically complement the wearer's look. There are cases where an accessory is not considered necessary for the fact that it is merely used to complement the outfit and improve its appearance. It is considered important when it is being used to complete the outfit. For instance a belt would be considered important when it is used as a fastener for a pair of trouser.

They are used to define an occasion and the wearer's style and status (Nunez, 2014). A woman wearing jewellery decorated with pearls and diamonds would suggest that she is going to a dinner or an occasion that is deemed highly 'respected'. It would also suggest the calibre of person she is and the class of people who would come for that occasion.

Clothing accessories provide a form of safety and protection. Accessories like helmets, hats, safety boots and gloves protect against harsh weather conditions as well as accidents that might occur. They provide comfort and convenience for the wearer or user. A person with a bag would easily carry things as compared to someone without it.

Clothing accessories serve as a tool for communication. It is said that the eyes serve as the direct pathway to the mind (Preble D. and Preble S. 1994). In other words, to be able to communicate something effectively, the eyes would be the best means. As stated earlier, the best way to communicate is through images or things that people see and perceive with their eyes because people remember 80% of what they see. Clothing accessories are seen almost every day and used by everyone in one way or the other. The Ewes are no exception as they make use of hats, shawls, jewellery (beads, especially), bags, belts, slippers, shoes, purses, just to mention a few. Clothing accessories can be said to be an effective tool in terms of communicating Ewe proverbial symbols to Ewes and Ghanaians as a whole.

## **2.16 Communication of Culture using Clothing Accessories**

A research by Moalosi et al (2007) postulated that there is a new trend emerging in design where designers are challenged to foster local identity and cultural values in the products they create. This is to ensure that in the era where globalization thrives, there is still a preservation of cultural values and beliefs. He postulated a framework needed for designing in the cultural context is essential and needs to go beyond the consideration of the superficial appearances of culture that have been extensively embraced in design methodologies. He further stated that



this framework must address how the principal components of culture can be entrenched in designing products. Clothing accessory producers are also required to take up this challenge and inculcate culture in their work.

In Ghana, most clothing accessory producers help communicate culture in one way or the other. The use of cultural symbols in their work is evident how they communicate culture. Adinkra symbols which are cultural symbols from the Asantes in Ghana are used predominantly for the design of clothing accessories. This has promoted the culture of the Asantes since these symbols carry meaning which bear the ideals and philosophies of the Asantes. Below are some images of Adinkra symbols used in the design of various clothing accessories:



**Plate 2.2: Clothing accessories designed with Adinkra symbols (Google images, 2015)**

## **2.17 Theories of Symbolism**

### **2.17.1 Theory of Semiotics**

According to Peirce (1991), a symbol must have some ‘real connection with the thing it signifies’. He identified three basic modes for a symbol. The first mode is the Iconic mode, which recognizes a symbol as one that must resemble what it represents. The second mode is the Indexical mode, which suggests that a symbol must be causal to something else. The last mode is the Symbolic mode, which deals with the association of the symbol which has to be learnt.

The researcher applied this theory in the area of symbol generation. The new symbols generated by the researcher were developed using the Iconic mode. The motifs used for developing the symbols directly represented the proverbs from which they were derived from. The indexical mode was applied in a way that connects the names and motifs used for the symbol with the proverbs from which were generated from. The symbolic mode was used to give the philosophical meaning of the symbols in order for it to be easily learnt.

### **2.17.2 Theory of Symbolic Interaction**

The theory of symbolic interaction, as stipulated by Mazzotta and Myers (2008), allows us to have a different view of the world and the symbols we use within it. It creates a new understanding of how we perceive objects even as we make sense of the people around surrounding us.

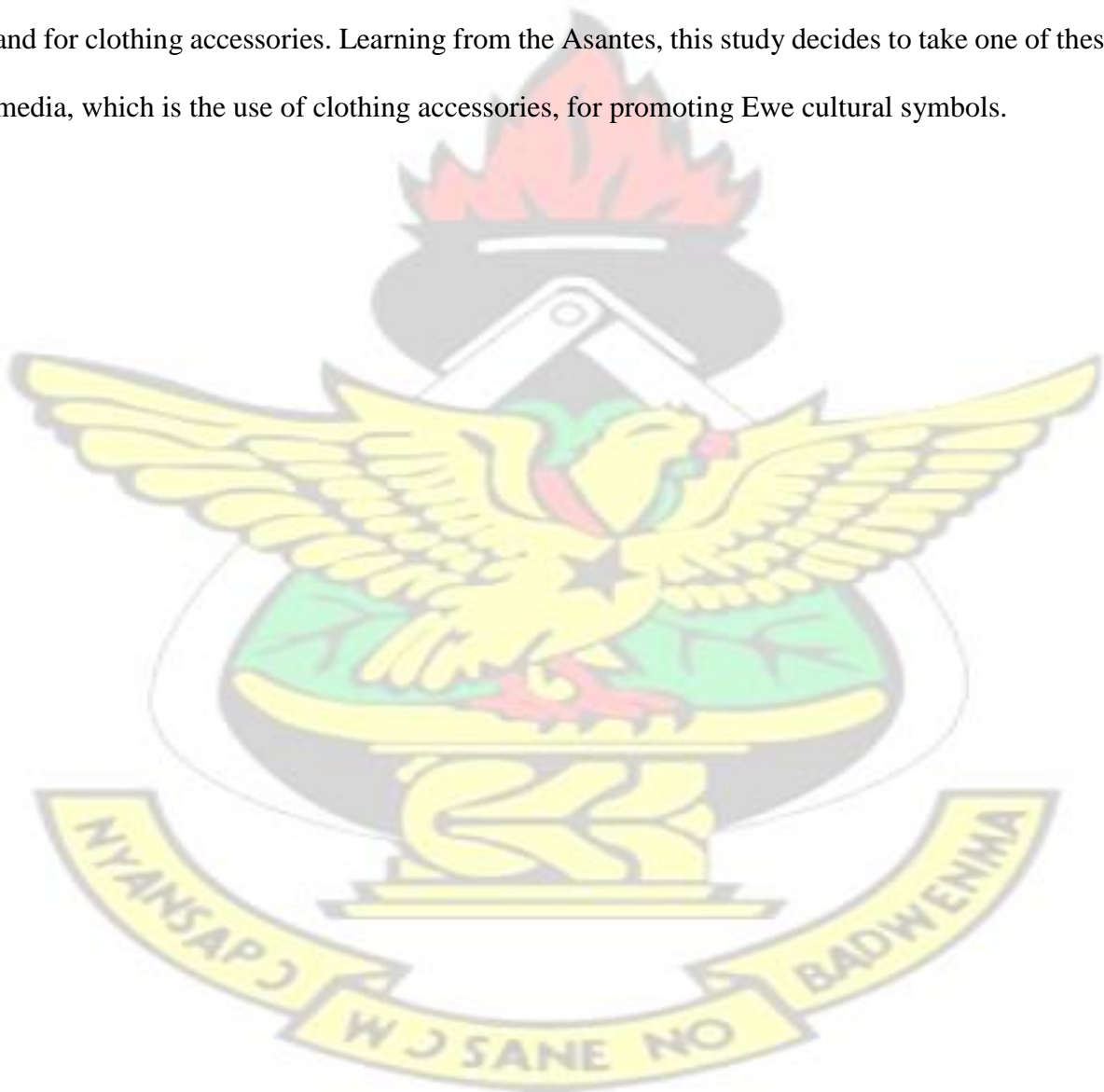
This theory is applied in this research in order to design and produce clothing accessories incorporating Ewe proverbial symbols so as to help the indigenes within the Klikor- Agbozume traditional area to better appreciate and understand what the symbols are. This will aid in the promotion of these symbols.

### **2.18 Summary of Review of Related Literature**

The literature reviewed reveals that symbolism has been an effective tool of communicating culture. It is evident that symbols, which form part of symbolism is a method of communicating culture and it should not be underestimated. By this, the Asantes have done well with their Adinkra symbols. These symbols are mainly derived from the proverbs of the people.

As far as the Ewes and many other Ghanaian ethnic groups are concerned, there is a gap when it comes to communicating culture using symbols. There are over fifty Ewe cultural symbols developed by indigenes of the Ewe community as well as researchers. These symbols are mainly promoted through their use in the production of kete cloths, even though other media

like paintings on walls and carvings on canoes are used. These have not been able to promote the symbols to some extent because it is not everyone that uses or is able to afford kete. Literary works that were related to the study developed new symbols and gave the meanings to them without delving deep into the already existing ones. Hypothetically, this thesis envisages the documentation of some of these existing symbols in the form of a chart and to generate more symbols. Beyond just the documentation, the researcher looked at how the Adinkra symbols of the Asantes have been promoted and realized that the promotion began with its use in textiles and for clothing accessories. Learning from the Asantes, this study decides to take one of these media, which is the use of clothing accessories, for promoting Ewe cultural symbols.



## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Overview**

This chapter outlines the research design and methodology appropriate for this research. It discusses the most appropriate method of design that was used for carrying out the study. It provides information on the target population, the sampling design, the data collection instruments and procedures, the analytical plane techniques that were employed for interpreting results, the validity and reliability of the study as well as discussions of data retrieved from the field.

#### **3.2 Research Design**

Research designs are plans and procedures for research that can either deal with broad assumptions to detailed methods of data collection and analysis (Creswell, 2014). The choice of a research design depends on factors such as the amount of knowledge the researcher has in the field being studied, the focus of the study as well as what the researcher aims to achieve. This study resolves to unravel various Ewe proverbial symbols and use these symbols in the design of clothing accessories as a means of promoting the Ewe proverbial symbols.

The research design employed revealed how and where data was collected and the procedure used to analyze the gathered data. It addressed the research questions that have been reiterated below.

- i. What are the existing proverbial symbols and proverbs among the Ewes?
- ii. How are proverbial symbols generated from existing Ewe proverbs?
- iii. How are clothing accessories with proverbial symbols embellishment designed and produced?



Having considered the above mentioned, the qualitative approach to research was adopted for this study.

### **3.3 Qualitative Research**

According to Cormack 1991 as cited by Charoenruk 2007, the aim of a qualitative research is to point out definite aspects of a phenomenon with the idea of explaining the focus of a particular study. A qualitative research is carried out purposefully to gain an understanding of the underlying reasons and motivations, which provide insights into the setting of a problem. This research approach allows a less rigid form of data collection as compared to the quantitative study. Data collected for a qualitative study is in textual form and is mainly gotten from observations and interactions with the participants and requires a smaller number of people. This approach suits the research since the cultural symbolism must be interpreted from the perspective of the participants being studied, in this case Ewes within the Ketu- South Municipality of Ghana, specifically Klikor- Agbozume and its surrounding villages. Since the study made use of a smaller number of respondents, the required detailed accounts of responses and large amounts of information analyzed were derived using this approach. It allowed the researcher to probe beneath the surface appearance of issues (promotion of Ewe cultural symbols) and provided detailed information about how cultural symbolism could be transformed into the design of clothing accessories. This approach enabled the researcher to assess different elements of the ewe social system (values, norms, beliefs, behaviours) which interconnect in designing products. However, the descriptive research, case study research and the library research were employed to facilitate data collection relevant to the study.

#### **3.3.1 Descriptive Research**

A descriptive research can be described as a research that involves gathering data that describes a phenomenon after which the researcher is expected to organize, tabulate, depict and describe the data collected (Knupfer & McLellan, 1996). It makes use of charts and tables for data

analysis. The researcher is allowed to make use of photographs or audiovisual that can be critically scrutinized in order to arrive at the results.

The descriptive technique was employed in this study as it allowed the researcher to examine what the names of the existing symbols were and what they meant in order to collate them into a chart. It allowed the researcher to describe the present modes of promoting the Ewe cultural symbols.

### **3.3.2 Case study Research**

Case studies are employed to assist the researcher in understanding the social framework of human beings through the reading between the lines of their actions as a group or community. According to Bromley (1990) as cited by Zucker (2009), case study is a “systematic inquiry into an event or a set of related events which aims to describe and explain the phenomenon of interest”. Yin (2003) defines a case study as “an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly defined”.

The use of case study in this research helped the researcher to better understand how the Ewes within the area of study (Klikor-Agbozume and its surrounding villages) generate their proverbial symbols. It also helped in ascertaining how to design and produce clothing accessories with Ewe proverbial symbols in a way that the population of interest would better appreciate both their cultural symbolism as well as its use in the production of clothing accessories.

### **3.3.3 Library Research**

Based on the objectives set, data on specific issues regarding Ewe proverbial symbols, their meanings and how they are generated were largely sourced from the indigenes of the Klikor-Agbozume traditional area. However, general issues regarding Ewe proverbial symbols were

accessed from libraries, research centres and the internet. These libraries and research centres visited included:

- i. Blackhud Research Centre, Klikor- Agbozume.
- ii. College of Art and Built Environment Library, KNUST, Kumasi.
- iii. Department of General Art Studies, KNUST, Kumasi.

Information from the internet was for secondary data on symbolism and symbols in general and specifically with that of the Ewes. Basically, video documentaries along with both soft and hard copies of books, magazines, periodicals, and thesis were considered in data collection.

### **3.4 Population**

The targeted population for this study constituted all traditional rulers in the Ewe communities, elders knowledgeable in Ewe proverbs and symbols, local artisans who know and use Ewe proverbial symbols and all people within the Klikor- Agbozume community and its surrounding villages specifically Xorme, Shitorkofe, Azakpokodzi, Deveme, Daflisokpodzi and Agbozume. Within the target population those who were accessed by the researcher and gave information relevant for the study were categorized as the accessible population.

### **3.5 Sampling**

A sample is considered a representative part of a population. Sampling, as described by Mugo (2002) is the act, process, or technique used in selecting a suitable sample which helps in ascertaining the characteristics of the whole population. In this study, the sampling technique used was the stratified random sampling. This technique allows the researcher to divide the population into sub-groups known as strata and randomly select samples from each of the subgroups (Latham 2007). It aided in identifying the right sample of people to administer the questionnaire, as well as to those that needed to be interviewed. The researcher initially envisaged a sample size of one- hundred and forty (140) respondents comprising of eight (8)

traditional rulers, 12 knowledgeable elders, 20 local artisans and 100 people from the general public. The sample size accessed for the study numbered up to one-hundred and fourteen (114) respondents. This was divided into a strata of four (4) respondents consisting of four (4) traditional rulers, seven (7) knowledgeable elders, thirteen (13) local artisans and ninety (90) people from the general public. All the respondents were indigenes of Klikor- Agbozume and its surrounding villages. The table below labelled Table 3.1 shows the stratification of the accessible population.

**Table 3.1 Stratification of Accessible Population**

<b>Strata</b>	<b>Population for the Study</b>	<b>Accessible Population</b>
ST. 1	Traditional Rulers	4
ST. 2	Knowledgeable Elders	7
ST. 3	Local Artisans	13
ST. 4	General Public	90
<b>Total Population</b>		<b>114</b>

The table that follows (Table 3.2) is a schematic overview of the stratified accessible population using the disproportionate allocation method of stratified sampling. The formula used in determining the percentage for each stratum is:

$$\text{Percentage of stratum} = \frac{\text{Frequency}}{\text{Total accessible population}} \times 100\%$$

**Table 3.2 Schematic Overview of Disproportionate Allocation Stratified Sampling**

<b>Strata</b>	<b>Disproportionate Stratified Sample</b>	
	<b>Frequency</b>	<b>Percent</b>
ST. 1	4	3.5%



ST. 2	7	6.1%
ST. 3	13	11.4%
ST. 4	90	79%
<b>Total Population</b>	<b>114</b>	<b>100%</b>

### 3.6 Data collection instruments

To gather the data that answers research questions, the study made use of the methodological triangulation technique consisting of interview, questionnaire and observation. Methodological triangulation refers to the use of more than one method for gathering data (Bryman, 2003). Triangulation helps to enhance the validity of data gathered, thus the researcher used these different methods to collect data which were presented in different sets that complemented each other thereby increasing the validity of the information.

#### 3.6.1 Interview

The purpose of an interview is basically to gather information. The magnitude of the information derived is largely dependent on the questions asked by the interviewer. An interview is always conducted between the interviewer; the one who asks the questions and the interviewee; the one who provides the answers to the questions. An interview could have verbal and non-verbal components (gestures). Harrell and Bradley (2009) define an interview as a discussion that could be between two persons, an interviewer and an interviewee, either in person or over the phone, with the aim of gathering information on a specific subject of study. Interviews can be placed on a continuum of structure, namely, unstructured, semi-structured and structured interviews (Harrell and Bradley 2009). For the purpose of this study, the researcher focused on the semi-structured form of interview which is both structured and unstructured.

A semi-structured interview is an interview that makes use of an interview guide, but gives the interviewer and interviewee enough flexibility to deviate from the question set. The researcher chose semi-structured interviews as it allowed the respondents to freely discuss their opinions, views and experiences in detail. The researcher prepared interview guides based on the objectives set. The semi-structured interviews consisted of a number of open ended questions, inimitably developed by the researcher for the sole purpose of this study (see Appendix I and II for sample interview guide). The use of the face to face interview allowed the researcher to observe any non-verbal communication and allowed both the interviewer and interviewee to seek any clarification necessary. Each interview lasted for 60 to 90 minutes. However, these questions and times were merely a guide or structure of the interview sessions; it is the participant's responses which led the direction and length of the interviews.

### **3.6.2 Observation**

The researcher made use of participant observation to gather data. Participant observation is where the researcher assumes two roles as both a participant as well as an observer (Fox, 2008). Kawulich (2005) describes it as the process that enables the researcher to observe and participate in the activities of the people under study in the natural setting which will provide first-hand knowledge on these activities. To gather more data for the study, the researcher lived with the people in the Ewe community for a number of days to be able to observe how the people made use of their proverbial symbols, why they made use or did not make use of their proverbial symbols in their everyday life as well as the types of clothing accessories the subjects under study use frequently as part of their daily dress code. The needed data were retrieved using a checklist (see appendix III for sample check list).

### **3.6.3 Questionnaire**

A questionnaire can be described as a list of clear-cut, straight to the point questions set usually by a researcher and given to people with the aim of gathering information. A questionnaire as

compared to an interview gives the researcher the advantage of reaching a wider spectrum of audience. Questionnaire in this study were distributed to a number of people who constituted the general population within the Ewe community. This was done at their convenience.

#### **3.6.4 Validation and Reliability of Data Collection Instruments**

For validation purposes, the paradigm used was that of the content analysis where interview guides, checklists and questionnaire were reviewed by the researcher, colleagues and supervisor for constructive criticisms and suggestions. To further validate the reliability of the data retrieved, interviews were audio-taped with permission from the respondents and were replayed whenever the need arose. Obscurity was assured during the course of the recording. The use of open-ended interviews allowed the respondents to freely discuss their opinions, views and experiences in detail which gave the researcher first-hand information and ensured that the information retrieved were valid. The interviews were carried out over a period of five working days (two interviews a day), which allowed the researcher to reflect and make the necessary adjustments. The use of interview and observation guides as well as questionnaire tested the consistency of the answers received from respondents to ensure that the data retrieved were reliable enough.

#### **3.6.5 Addressing Ethical Issues**

Respondent was permitted to withdraw from the study or terminate the interview at any time before commencing the session. To ensure respondent's anonymity and privacy during the interviews, names were only written with respondent's consent. Recordings using audiovisuals were only done with the consent of the respondents.

#### **3.7 Data Collection Procedure**

The main purpose of this study was to identify various Ewe proverbial symbols and use these symbols in the design of clothing accessories as a means of promoting the Ewe proverbial symbols. The data needed was gathered using both the primary and secondary sources of data.

The primary data comprises of data retrieved directly from the field vis-à-vis data from interviews, questionnaire and participant observation conducted on 114 respondents. A semi structured interview, comprising of 17 open ended questions was prepared for the traditional rulers and one consisting of 11 open ended questions was prepared for the knowledgeable elders, general public and local craftsmen respectively (see plate 3.1 for pictures of interviews). Copies of the questionnaire were administered to those that could read and write. The researcher made use of the checklist mainly to know the types of clothing accessories commonly used by the population under study. Secondary data comprises of information taken from books from the library, research centres and internet, research reports, and other reference materials relevant to the study. The libraries and research centres visited include the libraries of the Department of General Art Studies and College of Art and Built Environment both in K.N.U.S.T., Kumasi as well as the Blakhud Research Centre, Klikor-Agbozume. The researcher was able to gather symbols and proverbs from these places. The collection of data involved intense travelling from village to village, staying with the people from time to time and visiting palaces and houses of key informants. The researcher made use of audiovisual, photographs and note taking to gather the needed data. To authenticate data retrieved from secondary sources, the researcher sought the consent of the key informants as to how valid the information was. These were accepted with the necessary corrections made before they were added to the write up. In plate 3.1 shows pictures of the researcher interviewing some traditional rulers, knowledgeable elders and local artisans.



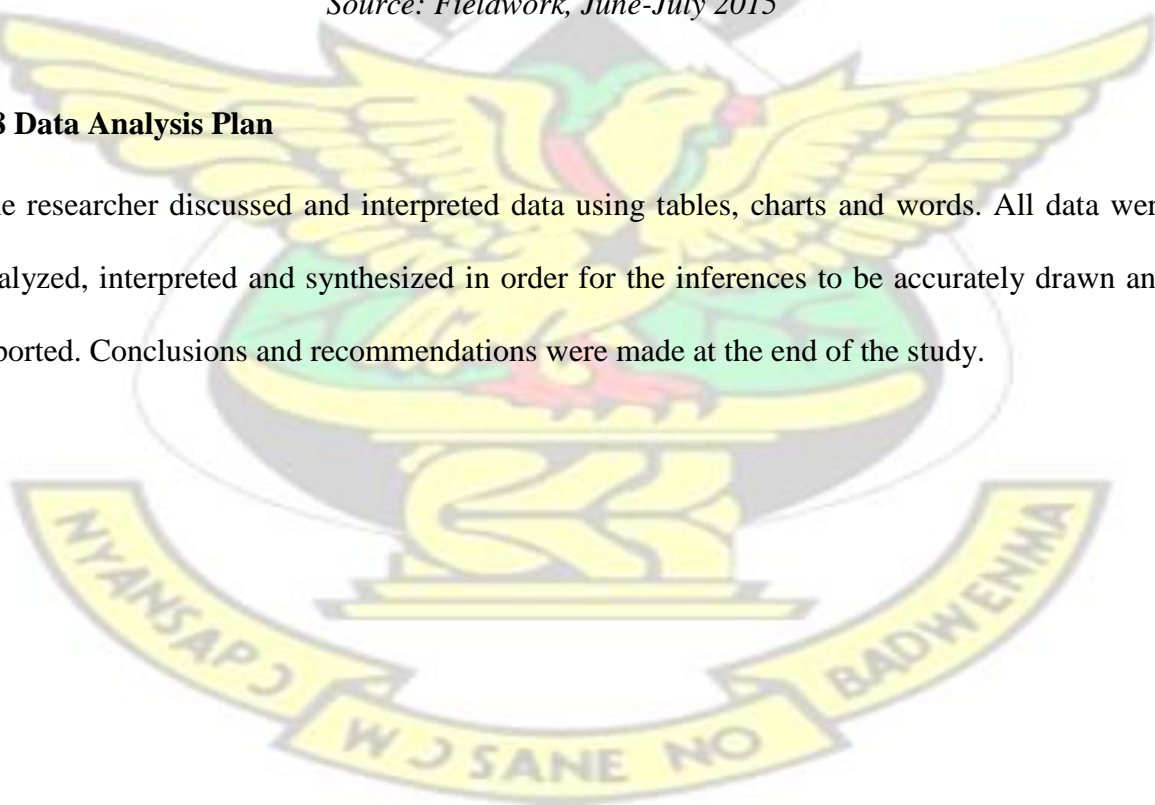


**Plate 3.1: Interviews with some traditional rulers, knowledgeable elders and local artisans**

*Source: Fieldwork, June-July 2015*

### **3.8 Data Analysis Plan**

The researcher discussed and interpreted data using tables, charts and words. All data were analyzed, interpreted and synthesized in order for the inferences to be accurately drawn and reported. Conclusions and recommendations were made at the end of the study.



## CHAPTER FOUR

### PRESENTATION AND DISCUSSION OF FINDINGS

#### 4.1 Overview

This chapter assembles and presents the results from the data congregated from the field based on the objectives set through interviews and observations. Photographs, charts and tables have been used to synthesize the necessary data to facilitate the understanding of data retrieved from the field.

#### 4.2 Demographics of Respondents

Though the envisaged sum of respondents was one- hundred and forty (140), the researcher was able to access one- hundred and fourteen (114) respondents comprising of four (4) traditional rulers, seven (7) knowledgeable elders, thirteen (13) local artisans and ninety (90) people from the general public.

##### 4.2.1 Age Range of Respondents

The table below shows the ages of the respondents interviewed during the fieldwork.

**Table 4.1: Age ranges of the respondents**

AGE OF RESPONDENTS			
Variable	Age Range	Frequency	Percentages (%)
Traditional Rulers	45-60	3	75%
	60-85	1	25%

<b>Total</b>		<b>4</b>	<b>100%</b>
<b>Elders Knowledgeable in Ewe proverbial symbols and proverbs</b>	40-55	5	71.4%
	56-65	2	28.6%
<b>Total</b>		<b>7</b>	<b>100%</b>
<b>Local Artisans</b>	18-25	7	54%
	26-35	4	31%
	36-50	2	15%
<b>Total</b>		<b>13</b>	<b>100%</b>
<b>General Public</b>	15-18	51	57%
	19-25	31	34%
	26-45	8	9%
<b>Total</b>		<b>90</b>	<b>100%</b>

*Source: Fieldwork, June-July 2015*

Though the envisaged sum of traditional rulers to be interviewed was eight (8) the researcher was able to access four (4) traditional rulers comprising of chiefs and sub-chiefs of the Klikor Azakpokordzi and Xorme communities.

From Table 4.1, three (3) of the respondents from the Traditional Rulers (Representing 75%) were between the age range of 45 to 60 years whilst 1 respondent of the same category of the respondents representing 25% were between the ages of 60 to 85 years. This category of the respondents was believed to have the necessary knowledge and understanding of the Ewe



Proverbial symbols.

Though the traditional ruler between ages 65-85 year seemed knowledgeable about Ewe proverbial symbols, he found it difficult remembering their meanings and uses due to dementia (memory loss), a condition that is common in old age. On the other hand the traditional rulers between the ages 45-60 years were quite knowledgeable about the Ewe proverbial symbols; their meanings, uses and application.

The researcher's intent was to interview twelve (12) knowledgeable elders, but was able to interview seven (7) of them. These elders comprised of retired teachers and *kete* weavers. The following table shows the age range of the knowledgeable elders who were interviewed during the fieldwork. Table 4.1 is a representation of the age ranges for the respondents of which 5 representing 71.4% are between the ages of 40 and 55 years whilst 2 representing 28.6% are between the ages of 56-65 years. All the respondents within this stratum have spent virtually their whole lives as dwellers of the Klikor-Agbozume traditional area.

It was noted that these elders were conversant with the symbols not only because they had stayed in the community all their lives, but partly because this knowledge was passed down to them through oral tradition. This practice is dying out since most of the younger ones, according to the elders, showed no interest in being taught through that means.

Table 4.1 also shows the ages of the local artisans, the researcher interviewed thirteen (13) local artisans out of the envisaged sum of 20 local artisans. The local artisans comprise of carpenters, Ewe *kete* weavers, masons and dressmakers. Table 4.1 above infers that the majority of the local artisans are between the ages of 18 to 25 years. Most of the people interviewed within this range had very little idea about the Ewe proverbial symbols.

In relation to the general public as shown in Table 4.1, the envisaged number of respondents within this stratum was one-hundred (as in chapter 3), the researcher was able to gather data

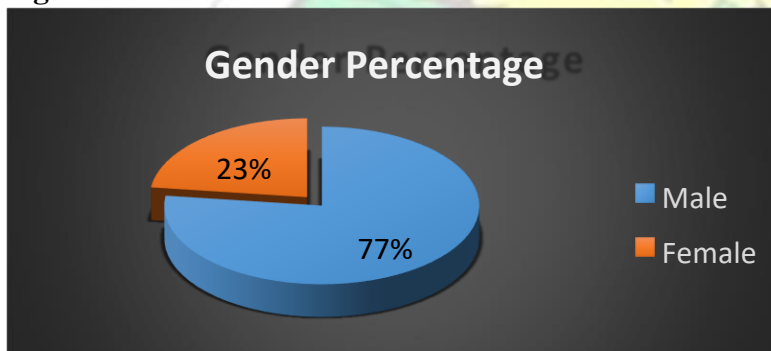


from a total of ninety (90) people within the Klikor- Agbozume traditional area. The age range of respondents within the general public was between 15 to 45 years as shown in Table. This was to ascertain whether the younger ones were aware of the existence of Ewe cultural symbols as compared to the traditional rulers and knowledgeable elders. With the inferences drawn from the data collected from the general public, forty-one (41) representing 46% of the respondents sampled were conversant with the subject matter under study whiles forty-nine (49) respondents representing 54% were not conversant with the subject matter. This implies that majority of the younger ones were not conversant with the Ewe proverbial symbols as compared to the traditional rulers and knowledgeable elders. It is realized that, if the symbols are not promoted well enough for the younger ones to know them, these symbols would go extinct after the death of the traditional rulers and elders who seem to be the ones knowledgeable with the Ewe proverbial symbols hence the need for this study.

#### 4.2.2 Gender of the Local Artisans

The pie chart (Figure 4.1) below represents the gender of the respondents.

**Figure 4.1 Gender chart of local artisans**



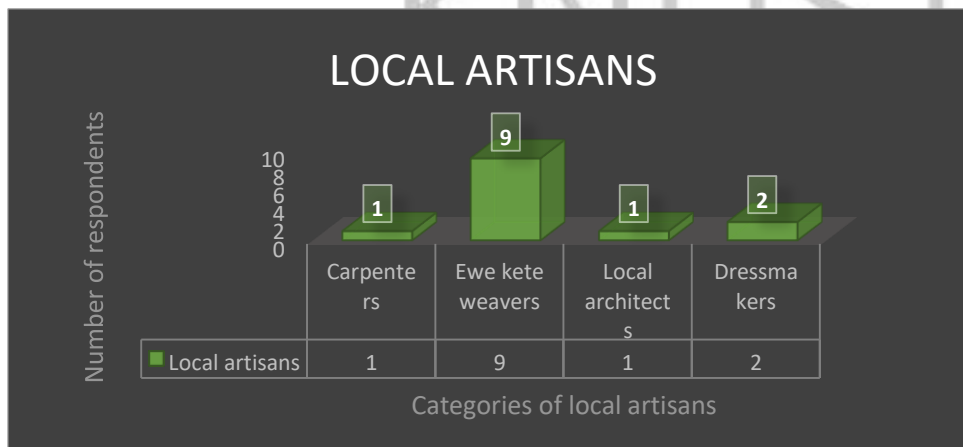
*Source: Fieldwork, June-July 2015*

From Figure 4.1, the researcher realized that both men and women are allowed to practice the stated local crafts and as such both genders have an idea of the Ewe cultural symbols especially those between 26-45 years.

### 4.2.3 Categorization of the Local Artisans

The bar chart (Figure 4.2) below graphically demonstrates the different groups of craftsmen and women.

**Figure 4.2 Categorization of the local artisans**



*Source: Fieldwork, June-July 2015*

Figure 4.2 shows that the people who are currently using the symbols in their work form the core of the local artisans interviewed. These people were chosen based on the nature of their work which allows them to make use of these symbols. The carpenters are the ones who carve the symbols on stools, doors and canoes, the Ewe ‘*kete*’ are those who weave the symbols into the ‘*kete*’ whiles the masons are those who paint it on walls. However, the dressmakers are yet to find a way of incorporating these symbols in their works. This study is therefore a pacesetter for them.

It is worth noting, however, that majority of the respondents who are part of the local artisans are *kete* weavers. This means that *kete* was dominantly used in promoting the symbols. This mode is not accessible by all, especially because of how expensive the *kete* cloth is.

#### 4.2.4 Length of Practice

To be able to ascertain the length of practice for each craft person, the researcher asked the respondents how long they have been in practice. Table 4.2 gives a categorized tabular representation of the length of practice.

**Table 4.2 Length of Practice**

Practice Range	Number of respondents
7 months-5years	6
6 -14 years	4
15-35 years	3
<b>Total</b>	<b>13</b>

*Source: Fieldwork, June-July 2015*

From Table 4.2, it is evident that the respondents have been practicing for quite some time and as such must be conversant with the symbols they use.

#### 4.2.5 Relevance of Cultural Symbols

It was evident that most of the craftsmen and women made use of the cultural symbols. The Plates 4.1 and 4.2 shows images of a kete weaver's work with a symbol in it and a picture of a symbol painted on a wall respectively. Interestingly, when respondents were asked the general relevance of the Ewe cultural symbols, only two (2) representing 15% of local craft persons were able to give the main reasons. An outstanding percentage of 85% did not know the relevance of the cultural symbols. When asked why they used the symbols in their works, they stated that it was what they were trained with for aesthetic purposes. The 15% percent made mention of the symbols helping in indoctrinating oral tradition and moral values. They also asserted that the symbols help reflect the culture of the Ewe people. This indicates that even

though the local craftsmen and women make use of the symbols, most of them didn't think it had any cultural connotation and as such were just using it for aesthetic purposes.



**Plate 4.1: A symbol being woven into kete cloth**  
*Source: Fieldwork, June-July 2015*



**Plate 4.2: Symbols painted on walls**  
*Source: Fieldwork, June-July 2015*

#### **4.2.6 Names of Ewe Symbols**

After realizing that the respondents could not tell the relevance of the symbols, the researcher probed further to ascertain from the respondents the name of the Ewe Cultural symbols they used in their works. Three of the respondents representing 23.7% did not know the names of the symbols they used in their works. A few representing 30.7% could only mention the 'Sankofa' symbol which is an Adinkra symbol since some Akan's also bring their works to be done by the Ewe people. Three others representing 23.7% mentioned both Adinkra and Ewe

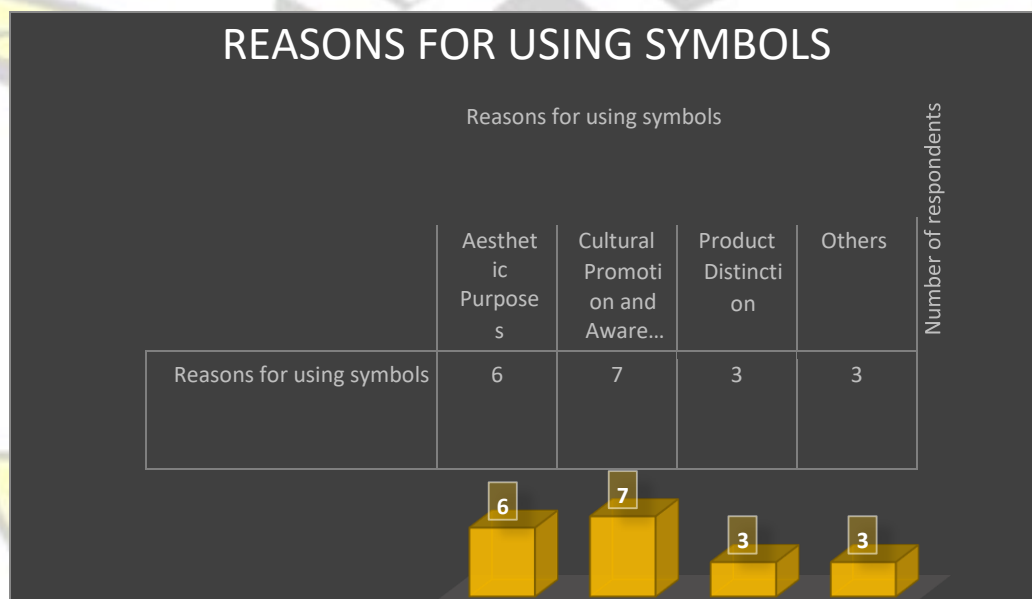


cultural symbols like the ‘Sankofa’, ‘Fiazikpui’ and ‘Paddle’ while the rest of the 23% were able to solely mention the Ewe symbols like the ‘Fiazikpui’, ‘Kodzi’, ‘Safi’, ‘Tɔtrɔgbor’, ‘Vɔgbaze’ and ‘Fiayi’. This suggests that among the number of local artisans interviewed, only 23% were conversant with the symbols they used in their works.

#### 4.2.7 Reason why the Local Artisan used the Symbols

The respondents were asked why they use the symbols for the works they produce. They were given options as to whether the symbols were used for aesthetic purposes, for cultural promotion and awareness, for distinction of products or for other reasons. Some gave only one reason while others gave a number of reasons. Figure 4.3 is a bar chart that gives a vivid description of the responses the researcher gathered from the respondents

**Figure 4.3 A chart showing the reasons for using symbols in the works**



*Source: Fieldwork, June-July 2015*

This means that out of the total number of local artisans interviewed, only a few had the idea of using the local crafts as a means of cultural promotion and as such would be in the right capacity to teach any customer who would like to know more about the symbols.

#### **4.2.8 Types of Clothing Accessories used**

To determine whether the medium chosen for promoting the Ewe cultural symbolism in this study was relevant to the population under study, the researcher asked respondents whether they use clothing accessories. All the respondents sampled representing 100% affirmed positively to the use of clothing accessories. From the observations made by the researcher on the field, it was confirmed that the Ewes made use of clothing accessories every day.

There were clothing accessories that were commonly used by the people. These include bags, shoes, slippers, shawls or scarfs, belts, hats, beads or jewellery, watches, purses and wrist bands.

#### **4.3 Analysis of Objective One**

In order to satisfy the set out objective (One) of this study, the researcher identified existing Ewe proverbial symbols using the following symbol identification criteria:

##### **Criteria for Identification of Proverbial Symbols and Proverbs**

1. What the respondents point out or identify as Ewe proverbial symbols and proverbs
2. A graphical image that communicates and has proverbial meaning
3. Scholarly documented materials identifying graphical images as proverbial symbols and sayings that has figurative meanings.











Based on the above mentioned criteria, the following Ewe proverbial symbols and proverbs were identified and described:

##### **4.3.1 Symbols Generated by the Indigenes of the Ewe Community**

These symbols are used in the production of kete cloths which were created by the indigenes of the Ewe community. Some were generated from the proverbs of the people while others


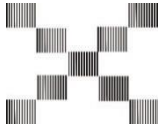









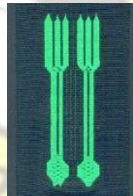


were generated from certain life events as well as beliefs of life and nature. These symbols have been shown in their woven forms.

**Table 4.3: A Chart of symbols generated by the indigenes of the Ewe community**




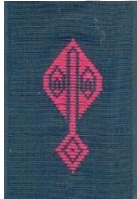


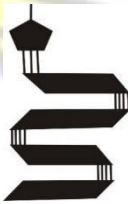





Symbol	Woven Form	Name of Symbol	Meaning of symbol/ Proverb and Literal Translation
		'XLETIVI' (Star)	The Ewes believe that the stars help to determine the destiny, mission or fate of a person. This symbol is therefore important in weaving.
		'SAFUI' (Key)	"Safui sese wua gawo" Literal Translation: 'It is a strong key that opens a door of riches'.
		'AYIDA' (Comb)	'Nyonyu gbe a atsu megbea ayidao' Literal Translation: 'A woman can divorce a man but never divorces a comb'
		'ASI' (Hand)	<i>Mawu wo asi gake asibidewo kata mese o'</i> Literal Translation: God made the hands but the fingers are not equal. It teaches that God made people differently.
		'DZINUDZEZI' (New moon)	The Ewes believe the moon represents womanhood. In the past cloths designed with this symbol were used during puberty rites

		<p>‘DONDO’ (Hour glass drum) <i>or</i> ‘KEKEVI’ (Reel)</p>	<p>This symbol represents an important musical instrument not only among the Ewes but among many ethnic groups in Ghana.</p>
		<p>‘KOGAVI’ (Necklace)</p>	<p>The features of the necklace depict different rings connected to each other to form a singular chain. In the Ewe community, the necklace is thus seen as a unifying factor in blood relations.</p>
		<p>‘XEXI’ (Umbrella)</p>	<p>‘Xexi menoa kekea yiazu o Literal Translation: An open umbrella is not taken to a grove</p>
		<p>‘AFOKPA’ (Footwear)</p>	<p>‘Afokpa dotɔ mesia nudza o’ Literal Translation: Anyone who wears shoes is never wary of thorns.</p>
		<p>‘AMAKPA’ (Leaf)</p>	<p>‘Amagba le gbe nuti ha nye ame na efe fometowo’ Literal Translation: A leaf on a shrub is also a member of the shrub family.</p>
		<p>‘FIAZIKPUI’ (Chief’s stool)</p>	<p>‘Ziga lolo menye fia o’ Literal Translation: The possessor of a big stool is not necessarily a king</p>



		<i>'KPAKPALUVUI'</i> (Butterfly)	The butterfly is seen as the beauty in cloths and represents ubiquity, a character of the nomadic butterfly.
 	 	<i>'SUKLIKPE'</i> (Sugar cube)	The Ewes believe that Sugar symbolizes sweetness of life, which happens to be happiness.
		<i>'KUKU'</i> (Hat)	<i>'Ta menoa ayi klo doka kuku o'</i> Literal Translation: In the presence of the head the knees does not wear a hat.
		<i>'SEFOFO'</i> (Forget me not)	Forget-me-not is a lover's flower which was attached to love letters, Epochs ago.
		<i>'PADDLE'</i> (Pedals)	This symbol represents Bicycle pedals. It is a contemporary artistic expression in Ewe kete cloths
		<i>'GAFLO'</i> (Fork)	A Fork is a symbol of affluence in ewe society as it was adapted from great traders who copied the European style of eating.
		<i>'ADZOYA'</i> (Chief's umbrella or Parasol)	<i>'Xexi menoa kekea yiazuo'</i> Literal Translation: An open umbrella is not taken to a grove".



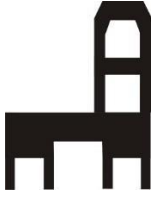

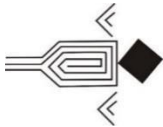

		<i>'KOGANKU'</i> (Pendant/ The eye of a necklace)	This is a symbol of social importance for the traditional Ewe as it is used to signify the necklace is unity.
		<i>'AKPAKPAXE'</i> (Duck)	<i>'Akpakpahe mekpo zi o wobe yeadu fia'.</i> Literal Translation: The duck does not see a royal stool and decides to be a chief
		<i>'ELO'</i> (Crocodile)	<i>'Ne elo lolo wuu ha azi me vi koe wonye'</i> Literal Translation: No matter how big a crocodile is, it still hatched from an egg.
		<i>'KPAKPA'</i> (Dove)	<i>'Kpakpavi medoa akloe o'</i> Literal Translation: A nestling dove should not doze
		<i>'PAPA'</i> (Fan)	The fan is considered a symbol of happiness and comfort.
		<i>'ATRAKPI'</i> (Step)	<i>'De wotana afi dzea azoli'</i> which literally means a person must first crawl before walking.
		<i>'XEVI'</i> (Pulley)	<i>Xevi</i> is a weaving tool (the pulley holding the Reel, <i>Kekevi</i> ). The word literally means "Bird" and it may be woven as a bird.

		<i>'AGBA'</i> (Bridge)	A bridge is considered a path way that links detached places making it easier for people to access both places. This symbol is therefore seen as a symbol of connection
		<i>'PAPA'</i> (Fan)	The fan is considered a symbol of happiness and comfort
		<i>'GBO'</i> (Goat)	<i>'Gbɔ tokpo mefia nya vi o</i> Literal Translation: A goat with cut ears can't counsel her children'
		<i>'DA'</i> (Snake)	<i>'Kpo menoa anyi wotsoa asi gbalo wua da o</i> Literal Translation: When you have a club, you don't kill a snake with the bare hands
		<i>'ATITSOGA'</i> (Cross)	In the past, the Ewes believed the cross symbolizes their salvation from death so in times of epidemics, they mark their houses with crosses. Christian Ewes also associate the cross to the salvation of Jesus Christ
		<i>'HEDZEDE KPLE TODODO'</i> (Rising and setting sun)	<i>'Hedzedze kple tododo, kae tsonawu'</i> Literal Translation: The rising and setting sun, which comes quicker.



		<p>'GATSI' Spoon</p>	<p>This is a contemporary design used to depict affluence.</p>
		<p>'ZE' (Pot)</p>	<p><i>'Za mabimabi meyia to gbo to'</i> Literal Translation: A half-baked pot is not taken to pond.</p>
		<p>'BOMBU' (Bomb)</p>	<p>Recently introduced in the art of weaving, it is to portray a world without bombs.</p>
		<p>'FIAYI' (Royal Sword)</p>	<p><i>'Nukoe wu ame wotso fiayi sea atie'</i> Literal Translation: Circumstances compel one to cut a tree with a royal sword</p>
		<p>'EDZI' (Heart)</p>	<p>The heart is recognized as the place where feelings are expressed. This is a symbol of love and courage.</p>
		<p>'YAMEWU' (Aeroplane)</p>	<p>There is an Ewe adage that says 'an airplane does not toot horns. Horns belong to cars'. This is to teach that one should not expect the impossible from people who cannot meet their demands.</p>



		<i>‘KPƆ’</i> (Fence)	<i>‘Hee bla kpɔ’</i> Literal Translation: The rail is what supports the fence
		<i>‘ATIKLA’</i> (Chair)	<i>‘Ziga lolo menye fia o’</i> Literal Translation: The possessor of a big stool is not necessarily a king.
		<i>‘ADOGLO’</i> (Lizard)	<i>‘Adoglo be gege tsona wu didi’</i> . Literal Translation: The lizard says falling down is faster than getting down.





*Source: Fieldwork, June-July 2015*

From Table 4.3, it was observed that the names given to the Ewe proverbial symbols were the exact visual representations of the motifs used to depict the symbols. An example is the *‘safui’* (key) symbol. The name of the symbol is *‘safui’* (key) and is represented by an image of a key which is used as its symbol. The relationship between the image (symbol) and the name of the symbol reflects on the meaning and the general application of that proverbial symbol. This means that there is a direct link between the image (symbol in its visual state), the name of that image which is the symbol, the meaning and the usage of the symbol. Another example of this symbol as shown in Table 4.3, is the *‘atikla’* (chair) symbol. This symbol is represented by the image of a chair which is actually the name of the symbol. This buttresses the fact that, there is a direct link between the motifs used to represent the symbols and the name of the symbol.








### 4.3.2 Ewe Proverbial Symbols Generated by Researchers and Authors

The following symbols were generated by various researchers and authors. These symbols have their roots from selected Ewe proverbs. The researcher chose to gather some of these symbols to produce a chart of them since the researcher did not find any chart in the course of carrying out this project. The chart contains the symbols, their names and interpretations as well as the proverbs from which these symbols were derived from.








**Table 4.4: A chart of Ewe Cultural Symbols generated by Researchers and authors**

Ewe Cultural Symbol	Name of symbol and Interpretation	Proverb and Literal Translation
	<i>'SABALA'</i> (Onion) Symbol of Individualism, Co- Existence and Tolerance	<i>'Sabala le nogo gake mo le eme'</i> Literal Translation: 'Onion is round, but has spaces in between its layers'
	<i>'VENONONYO'</i> (It is good to be in pairs) Symbol of Mutuality	<i>'Venonon nyo'</i> Literal Translation: 'It is good to be in pairs'.
	<i>'TOTROGBO'</i> (The point of turning) Symbol of Reversibility	<i>'Nusianu si yi dzi la gbugbɔna va anyigba'</i> Literal Translation: 'Whatever goes up comes down'
	<i>'ADEDITSA'</i> (Hunter) Symbol of skill and knowledge	<i>'Adeɖitsa kple lãɖitsa ye do na go'</i> Literal Translation: 'A very experienced hunter will surely meet an experienced wild animal'

	<p><i>'KOKLOTSU'</i> (Cock) Symbol of caution and understanding</p>	<p><i>'Koklotsu eve wo le adzre wɔm, gake wo le wo nɛwofe ɲkukpɔm'</i> Literal Translation: 'When two cocks are fighting, they are careful of each other's eye'</p>
	<p><i>'DOMENYO TAE'</i> (Due to Generosity) Symbol of Generosity</p>	<p><i>'Dɔmenyo tae ta mele agalasi o'</i> Literal Translation: 'Due to generosity the crab has no head'</p>
	<p><i>'DA KUɔɔɔɔ'</i> (Snake dies up) Symbol of ramification</p>	<p><i>'Da ku ɔɔ dzi, me tsia dzi o'</i> Literal Translation: 'A snake that dies up never remains up'</p>
	<p><i>'LɔLɔSAKO'</i> (Love knot) Symbol of commitment</p>	<p><i>'Ne lɔlɔsako la menya tuna o'</i> Literal Translation: 'When love knots it is difficult to unfasten'</p>
	<p><i>'KOKLOKOKO'</i> (Dressed chicken) Symbol of patience and tolerance</p>	<p><i>'Du sia du kple efe koklokoko'</i> Literal Translation: 'Every town/country has its own way of dressing a chicken'</p>
	<p><i>'DEKU EVE'</i> (Two palm nuts) Symbol of caution</p>	<p><i>'Ame aɔe me de na deku eve alɔme eye lɔ na kui o'</i> Literal Translation: 'No one can whistle successfully while having two palm nuts in the mouth'</p>
	<p><i>'KAVUVU'</i> (Vine Support) Symbol of patience</p>	<p><i>Ati nɔ agbe ɲuti ka vuna do'</i> Literal Translation: 'It is on a living tree that the vine grows'</p>

	<p><i>‘ZĖGBAGBA’</i> (Broken pot) Symbol of imperfection</p>	<p><i>‘Tōmedelae gbaa zε’</i> Literal Translation: ‘It is the one who fetches water that breaks the pot’</p>
	<p><i>‘NU KPLE GE’</i> (Mouth and beard) Symbol of sharing.</p>	<p><i>‘Ne nyo na nua eye wogbana de ge me’</i> Literal translation: (It is when the mouth is full of food, that some fall into the beard)</p>
	<p><i>‘ATAMAGUI’</i> (Snuff box) Symbol of kindness</p>	<p><i>‘Atamagui be ame si nyo dome na ame la de woxlēa efe ta de ati’</i> Literal translation: The snuff box says that it is the head of a benefactor that is knocked against a tree</p>
	<p><i>‘GOMEKADI’</i> (Lantern) Symbol of light</p>	<p><i>‘Kekeli’</i> Literal translation: Light</p>
	<p><i>‘ŊKUKPLEALO’</i> (The eye and sleep) Symbol of tolerance and co-operation</p>	<p><i>‘Dzre mele ŋku kple alo dome o’</i> Literal translation: There is no quarrel between the eye and sleep</p>
	<p><i>‘GUI’</i> (Gourd) Symbol of usefulness</p>	<p><i>‘Gui meɖi naneke o, gake ŋudɔwɔnu le eɖu’</i> Literal translation: The gourd looks unimportant, but has its usefulness.</p>
	<p><i>‘GBEDE VUYOVI’</i> (The blacksmith’s apprentice) Symbol of humility</p>	<p><i>‘Dua de me gbede vuyɔvi wòzuna le du bubu me’</i> Literal Translation: The blacksmith in one village becomes a blacksmith’s apprentice in another</p>







	<p><i>‘FU KPLE DZIDZO’</i> (Suffering and happiness) Symbol of Harmony</p>	<p><i>‘Fu kple dzidzo la nɔviwo wonye’</i> Literal Translation: Suffering and happiness are entwined</p>
	<p><i>‘ZEGO YIBO’</i> (The black pot) Symbol of caution with judgement</p>	<p><i>‘Zego yibo me ye akatsa yi la do go tso’</i> Literal Translation: The white porridge comes out of the black pot</p>
	<p><i>‘AFI DU KE’</i> (The mouse that eats a raffia) A symbol of caution</p>	<p><i>‘Afi du kemevona le efe nkume o’</i> Literal Translation: The mouse that eats a raffia/ jute/ sisal bag, will always be uncomfortable until it eats other type of bags.</p>
	<p><i>‘DZIANIDZIANI’</i> (Humility) Symbol of acceptance and humility</p>	<p><i>‘Koklo be dzianidziani tae ye bobona hafi doa xo’</i> The chicken says that, it is because of humility that he bows down before entering its coop.</p>
	<p><i>‘KOKLOZI LE KPE DZI’</i> (Egg on a stone) Symbol of cautiousness</p>	<p><i>‘Koklozi meɖua ɲe le kpe dzi o’</i> Literal translation: The egg does not dance on a rock</p>
	<p><i>‘HLIHA’</i> (Laterite rock) Symbol of support</p>	<p><i>‘Ta gbolo metsɔa hliha o’</i> Literal translation: The bare head cannot carry a laterite rock</p>
	<p><i>‘ATOKULA’</i> (cockerel) Symbol of dawn and awakening</p>	<p><i>‘Du yeye ke na mi’</i> Literal translation: New dawn has come to us</p>

	<p><i>‘KPOTIMAKPA’</i> (Jethropa plant) The symbol of defiance</p>	<p><i>‘Mele te xeyixi sia xeyixi’</i> Literal translation: Stable in all situations</p>
	<p><i>‘KOKLOXO’</i> (Hen coop) Symbol of contentment</p>	<p><i>‘Kokloxo mekpea `u na koklo o’</i> Literal translation: A fowl is not shy of its coop</p>
	<p><i>‘ATI ALƆ ETƆ’</i> (Three arms) Symbol of worship</p>	<p><i>‘Nu eto yae wo agbe’</i> Literal translation: Three things make life</p>
	<p><i>‘DETI’</i> (Palm tree) Symbol of versatility</p>	<p><i>‘Dowonu le nyue le mo gedewo nu</i> Literal translation: One is dynamic or versatile in all aspects of life</p>
	<p><i>‘AFƆXƆDZO’</i> (Hot feet) Symbol of punishment</p>	<p><i>‘Ne anyigba xƆ dzo la, afɔ nyana’</i> Literal translation: It is only the foot that knows when the ground is hot</p>
	<p><i>‘AGAGA LOLO’</i> (The big cowry) Symbol of valuing people</p>	<p><i>‘Agaga lolo me fle na agaga eve fe nu o.’</i> Literal Translation: One big cowry cannot be used to pay for two cowries.</p>
	<p><i>‘ANYIGBA SESE’</i> (Solid earth) Symbol of circumspection</p>	<p><i>‘Anyigba sese gake agama do na afɔ anyi blewuu.’</i> Literal Translation: Though the earth is solid, the chameleon makes cautious steps on it</p>

	<p><i>'LO DZINA LO'</i> (crocodiles reproduce crocodile) Symbol of heredity and genealogy</p>	<p><i>'Lo medziavi wodia abɔɔ o.'</i> Literal Translation: The crocodile does not have babies that end up looking like a snail</p>
	<p><i>'HADZIMATSO LA'</i> (Music without pause) Symbol of relaxation</p>	<p><i>'Hadzimatsɔ la, akaye wo gba na.'</i> Literal Translation: Making music without pause damages the instruments</p>
	<p><i>'ZIGĀ'</i> (Big stool) Symbol of contentment</p>	<p><i>'Zigā me nye fia o.'</i> Literal Translation: The possessor of a big stool is not necessarily a king</p>
	<p><i>'MOSE FE'</i> (End of the road) Symbol of mortality</p>	<p><i>'Mɔse fe ye nye xɔme'</i> Literal Translation: The end of the road is inside the room.</p>
	<p><i>'ABOBO DZE NA'</i> (The snail lodge) Symbol of harmony</p>	<p><i>'Ne abɔɔ yi n gbe la, klo gbo wo dze na'</i> Literal Translation: When the snail travels abroad, it finds shelter with the tortoise.</p>
	<p><i>'AVUTO'</i> (The dog owner) Symbol of tolerance</p>	<p><i>'Avu ɖu na avuto'</i> Literal Translation: A dog can bite its master</p>
	<p><i>'AME DUTI'</i> (Staying by one's side) Symbol of support</p>	<p><i>'Ame ye nɔ na ame ɲuti hafi wo nye na zami.'</i> Literal Translation: One needs help if he/she has to go to the washroom at night.</p>



	<p><b>‘GOLOMEHE’</b> (Hidden knife) Symbol of Alertness</p>	<p><i>‘Ame ηuto fe golomehe ye si na ame’.</i> Literal translation: It is one’s own hidden knife that cuts him/her.</p>
	<p><b>‘VIVƆƐ’</b>(Bad child) Symbol of contentment</p>	<p><i>‘VivƆƐ me nye na mi le ata dzi eye wo tso na he kpanae o’.</i> Literal Translation: A thigh smeared with a bad child’s faeces cannot be scraped off the thigh with a knife</p>
	<p><b>‘ATI GƆGLƆ’</b> (Crooked tree branch) Symbol of Unity</p>	<p><i>‘Ati goglo dzi wonɔ na hafi tso dzɔdzɔ tɔ’.</i> Literal Translation: It is on the crooked tree branch that one stands on in order to be able cut the upright one</p>
	<p><b>‘LAGLA XOXO’</b> (Old bones) Symbol of Knowledge</p>	<p><i>‘Lagla xoxo me fo na detsi o’.</i> Literal Translation: Old bones from former hunting cannot be used to prepare today’s soup.</p>
	<p><b>‘VU FO LA’</b>(Drummer) Symbol of Determination</p>	<p><i>‘Ne ame aɖe le vu tome fom la, egbo na vu la ηuto foge’.</i> Literal Translation: If someone starts beating the edge of a drum, he/she will play it sooner</p>
	<p><b>‘ABƆBƆGO’</b> (Snail shell) Symbol of Insight</p>	<p><i>‘Devi gba abɔɔgo megba na klogo o’.</i> Literal Translation: The child breaks a snail’s shell but not that of a tortoise</p>

Source: Fieldwork, June-July 2015

From Table 4.4, it was observed that some of the names of the Ewe proverbial symbols are not the exact visual representation of the motifs that are used to depict the symbols. It therefore



implies that, symbols (images) can sometimes not have names that are representational of the motifs (symbols). This can be seen in Table 4.4 with the symbol 'Atamagui' (snuff box). This symbol is an abstract representation of the name of that symbol as compared to the 'safui' (key) in Table 4.3. Another example is the 'ati alɔ etɔ' (three hands) symbol which is represented by an abstract form that does not directly relate to the name given to the symbol.

#### 4.3.3 Identified Ewe Proverbs

Based on the criteria stated in the objective one for the identification of proverbs, the researcher identifies the following proverbs:

1. 'Aɔata so hã, mɔ le eme.'

Literal Translation: Although the grass looks even, there are paths in between. (Agbemenu, 2010)

2. 'Ade ɔitsa kple lã ɔitsa ye do na go.'

Literal Translation: A very experienced hunter will surely meet an experienced wild animal. (Vigbedor 2011)

3. 'Afe eve megbɔ, gbodome wɔtsina.'

Literal Translation: A goat that belongs to two homes, is always left outside the home and as such is left unattended to. (Agbemenu, 2010)

4. 'Afia de kpɔkpɔ nyo wu ya me kpɔkpɔ.'

Literal Translation: Starring somewhere else is better than starring in the air or into space. (Kpodonu, 2008)

5. 'Afokpa dotɔ mesia nudza o'

Literal Translation: Anyone who wears shoes is never weary of thorns. (Massiasta, 2003)

6. 'Afɔ me yi na nugbe eye atagba tsi na afe o.'

Literal Translation: The foot does not go on a mission and leaves the thigh at home. (Massiasta, 2003)

7. *'Agaga lolo me fle na agaga eve fe nu o.'*

Literal Translation: One big cowry cannot be used to buy what two cowries can afford.

(Kpodonu, 2008)

8. *'Akpakpaxe mekpo zi o wɔbe yeadu fia.'*

Literal Translation: The duck does not even have a throne, yet it wants to be king.

(Massiasta, 2003)

9. *'Amagbale gbe nuti ha nye ame na efe fometowo.'*

Literal Translation: A leaf of a shrub is also a member of the shrub family. (Massiasta, 2003)

10. *'Amedzro nkugaa, menyaa xodome mo o.'*

Literal Translation: A stranger with big eyes cannot know the secret paths of the community. (Agbemenu, 2010)

11. *'Amekuku fotro megbea yome yi o.'*

Literal Translation: A dead person who keeps tormenting the people carrying its corpse will eventually go to the grave. (Agbemenu, 2010)

12. *'Amenovi menoa atidzi; yokuti dzi wodua gbogboa o.'*

Literal Translation: Your own brother cannot be on the fruit tree and you eat the green fruits. (Agbemenu, 2010)

13. *'Asi deka melea todzo o.'*

Literal Translation: One hand cannot catch a buffalo. (Agbemenu, 2010)

14. *'Ati deka me wɔa eve o.'*

Literal Translation: A single tree does not make a forest. (Kpodonu, 2008)

15. *'De tsitsime aha nona.'*

Literal Translation: The older palm trees, produces more wine. (Agbemenu, 2010)

16. *'De wotana afi dzea azoli.'*

Literal Translation: A person must first crawl before walking. (Agbemenu, 2010)

17. *'Devi ka akple ga mekaa nya ga o.'*

Literal Translation: A child cuts big mussels of "akple" but does not cut big matters.

(Agbemenu, 2010)

18. *'Devi masetoju anyokae kua to ne.'*

Literal Translation: A child who does not listen to advice, the thorn bush grabs his ears.

(Azameti, 2015)

19. *'Devi si nya asikoklo nyuie lae dua nu kple ametsitsiwo.'*

Literal Translation: A child who knows how to wash his hands properly, eats with the elders. (Agbemenu, 2010)

20. *'Do bu me du na nu eye do bu de na asi o.'*

Literal Translation: An empty stomach cannot be constipated in place of the one who has received food (Agbemenu, 2010)

21. *'Du ade wofe gbagba ye nye du ade wofe tutu.'*

Literal Translation: The downfall of some nations is the upsurge of other nations (Vigbedor, 2011)

22. *'Du desiaqe kple efe koklo koko.'*

Literal Translation: Every town with its way of dressing a chicken. (Vigbedor, 2011)

23. *'Dzigbodi wotso kona anyidi kpoa efe dokaviwo.'*

Literal Translation: It takes patience to be able to dissect an ant to see its intestines.

(Agbemenu, 2010)

24. *'Ge me tu na xona adaba o.'*

Literal Translation: The beard does not build a house for the eyebrow. (Agbemenu, 2010)

25. *'Gbɔ tokpo mefia nya vi o.'*

Literal Translation: A goat with cut ears can't counsel her children' (Agbemenu, 2010)

26. *'Kpakpavi medoa akolbe o.'*

Literal Translation: A nestling dove should not doze (Azameti, 2015)

27. *'Kpo menoa anyi wotsoa asi gbala wua da o.'*

Literal Translation: When you have a club, you don't kill a snake with the bare hands  
(Massiasta, 2003)

28. *'Mawu wo asi gake asibidewo kata meseo.'*

Literal Translation: God made the hands, but the fingers are not equal (Massiasta, 2003)

29. *'Ne ati aḍe le nya dim yesiayi le fiá wo ṣuti la, mumu ye le dzrom.'*

Literal Translation: A tree which provokes the axe wishes to be cut down (Kpodonu, 2008)

30. *'Ne elo lolo wu ha azi me vi koe wanye.'*

Literal Translation: No matter how big a crocodile is, it is still hatched from an egg.  
(Vigbedor, 2011)

31. *'Ne ṣkugbāgbāto aḍe be ye le kpe da ge la, efe afo le kpe la dzi xoxo.'*

Literal Translation: When a blind person says that he will throw a stone, he has already had  
his foot on the stone. (Vigbedor, 2011)

32. *'Nukoe wu ame wotso fiayi se ati.'*

Literal Translation: Circumstances compel one to cut a tree with a royal sword (Massiasta,  
2003)

33. *'Nuyeduto menyana be doto o.'*

Literal Translation: The food-beggar does not know when it is famine (Agbemenu, 2010)

34. *'Nyonu gbe a atsu megbea ayidao.'*

Literal Translation: A woman can divorce a man but never divorces a comb (Azameti,  
2015)

35. *'Safui seese wua gawo.'*

Literal Translation: It is a strong key that opens a door of riches (Azameti, 2015)



36. *'Ta menoa anyi klo dɔa kuku o.'*

Literal Translation: In the presence of the head the knees does not wear a hat. (Massiasta, 2003)

37. *'Tɔmedela ye gbana ze.'*

Literal Translation: It's only the one who goes to fetch water that accidentally breaks the pot (Atiase, 2012)

38. *'Xexi menoa kekea yi azuo.'*

Literal Translation: An open umbrella is not taken to a grove (Massiasta, 2003)

39. *'Ze mabimabi meya to gbo to.'*

Literal Translation: A half-baked pot is not taken to pond (Massiasta, 2003)

40. *'Zego yibo me ye akatsa yi la do go tso.'*

Literal Translation: It is from the black pot that the white porridge comes from. (Vigbedor, 2011)

41. *'Zigā lolo menye fia o.'*

Literal Translation: The possessor of a big stool is not necessarily a king (Azameti, 2015)

The researcher was able to successfully gather a total number of forty-one (41) proverbs from the respondents out of which fifteen were selected to generate new proverbial symbols as stated in the objective two (2) of this study.

#### **4.3.4 Summary of Findings for Objective One**

The respondents emphasized that the Ewe cultural symbols were mainly generated from their own proverbs while others were generated through life situations. They stated that, these symbols are used mainly in the design and production of their traditional woven cloth which they called *kete*. These symbols have philosophical implications which encompass their beliefs and values about life. From the responses given by the respondents, the researcher was certain

that the use of clothing accessories as a medium for promoting the symbols has not been considered by the population accessed.

Symbols developed by both the indigenes of the Ewe communities as well as researchers were provided. These symbols were identified and described with their names and meanings to make their understanding easier and better appreciated.

The researcher was able to gather 85 symbols and 41 proverbs from the field and from various books. A list of the proverbs gathered were presented in the previous paragraphs. However, those selected for the generation of new symbols have been outlined in the discussion of objective two.

#### **4.4 Analysis of Findings for Objective Two**

Out of the forty- one (41) proverbs identified, the researcher was able to generate fifteen Ewe proverbial symbols from selected Ewe proverbs. Certain parameters for generating these symbols were considered in order for it to be accepted by the population under study. The researcher selected key elements within the chosen Ewe proverbs that were common to the inhabitants of the Klikor- Agbozume traditional area. Their ecological and social setting as well as their values and beliefs were considered when generating these symbols. The researcher also took ideas from how their existing symbols were generated and used abstract and semiabstract forms to represent proverbs that were conceptual in nature. The respondents asserted that the philosophy behind the symbols they generated was mainly from the wisdom that nature gives and the events of life. The preliminary sketches for the symbols generated by the researcher have been demonstrated in Figure 4.4 below.



are not the same, so in dealing with issues, there are different ways of solving them. The symbol depicts the grass growing from together, but have spaces in between with different lengths.

2. **Proverb:** *‘Aƒɔtude memu na de o.’*

**Literal Translation:** A simple stroke of a foot against a palm tree cannot bring it down.



**Figure 4.6: ‘Aƒɔtude’ (A stroke of a palm tree) A  
symbol of diligence and relentless effort**

**Philosophical Meaning:** The Ewes believe that the palm tree is the king of all the trees. This is as a result of its versatility in its usage. It is said that there is nothing about the palm tree that is considered a waste. Every part of it is functional and has great potential of producing something out of it. The Ewes believe that greatness, like that of the palm tree does not come on a silver platter. It takes relentless effort, hard work and diligence in order to attain greater results. Don’t expect to see results when you put in weak efforts into something. The symbol depicts a foot trying to pull down a palm tree with a simple stroke.

3. **Proverb:** *‘Ame tso agble gbɔ medoa ha da o.’*

**Literal translation:** A person from the farm should not call a tune or lift up a song.





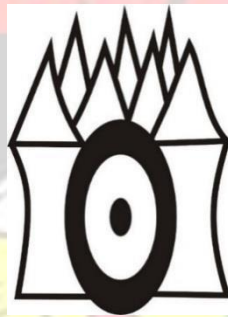
**Figure 4.7: ‘Ha’ (Tune or song)**

**A symbol of propriety**

**Philosophical Meaning:** In a society, there is a protocol that has to be observed. The right people should be the ones who attend to things. Rules must be followed accordingly. A stranger cannot set the agenda of the host. How would that stranger know the do's and don'ts of that society? The symbol depicts a cutlass which represents the tool of the farmer, a horn with a symbol of a tune to depict the calling out of a tune.

4. **Proverb:** ‘*Amedzro nkuga menyaa xodome mo o.*’

**Literal Translation:** A stranger with big eyes cannot know the secret paths of the community



**Figure 4.8: ‘Amedzro nkuga’ (A stranger with big eyes)**

**A symbol of confidentiality**

**Philosophical Meaning:** Confidentiality is very key in a society. There are secrets within a society or a family that outsiders are not allowed to know. No matter who that person is, so far as the person is not part of the society or that family, that person is not supposed to know. To the ewes, these secrets are considered very valuable and must be kept within the society or family setting. The symbol depicts houses coming together such that there are virtually no paths within to show how the community should cherish valued secrets. It also has the shape of an eye in the mid-front of these houses depicting a stranger trying to look for the secret paths.

5. **Proverbs:** ‘*Amenovi menoa ati dzi wodua gbogboa o.*’

**Literal Translation:** One's own brother cannot be on a tree and that person eats the green fruits of that tree.



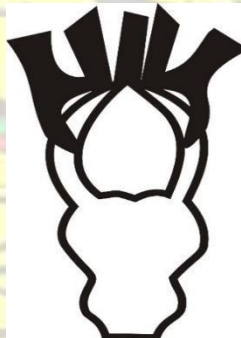
**Figure 4.9: ‘Nɔvɔwɔɔ’ (Brotherly love)**

**A symbol of favouritism**

**Philosophical Meaning:** This proverb teaches how relatives should benefit from one another. If a close relative is in charge of something, his fellow relatives should enjoy most and that is a form of favouritism. It encourages brotherly love among close relations. The symbol depicts three similar abstract images with the one in the middle standing out and embracing the one on the left.

6. **Proverbs:** ‘*Asi dɛka melea todzo o.*’

**Literal Translation:** One hand cannot catch a buffalo.



**Figure 4.10: ‘Asi dɛka’ (One hand)**

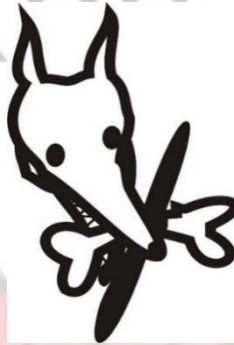
**A symbol of strength and unity**

**Philosophical Meaning:** Just like the proverb, ‘one tree cannot make a forest’ teaches against relying excessively on individual efforts, this proverb also does same. It encourages cooperation, interdependence and unity amongst people in a society. It shuns isolation and excessive self-dependence. The buffalo is considered a strong and aggressive animal and as

such cannot be caught by the hand of one strong man. It takes the hands of different strong men to catch a buffalo. The symbol depicts different hands coming together to grab the head of the buffalo in order to catch it.

7. **Proverb:** ‘*Avu du fu medua ga o.*’

**Literal Translation:** A dog that chews bones does not chew metal.



**Figure 4.11: ‘Avu du fu’ (A dog chews bones)**

**A symbol of caution**

**Philosophical Meaning:** This proverb teaches one to do things knowing their parameters and not try to exceed their limits. People try to exert their energy and time doing things that their strength would not allow them to do. This proverb cautions people not to try to do things that are obviously beyond their means and focus on doing things they are good at. The symbol depicts a dog trying to chew both bone and a metallic rod. The dog succeeds in breaking the bone, but still struggles to do same with the metallic.

8. **Proverb:** ‘*De tsitsime aha nona.*’

**Literal Translation:** It is the older palm tree that produces wine.



**Figure 4.12: ‘De tsitsi’ (Old palm)**

**A symbol of wisdom and maturity**

**Philosophical Meaning:** Society consists of the young and the old. The old people are considered to have much wisdom as they have gone through various experiences and stages in life. The elderly are, however sought when it comes to making decisions that concern the family, society or community. The symbol depicts a palm tree that is almost uprooted with a calabash hanged by it to collect the wine. The calabash is on the side and not at the top to depict that the one on the receiving end must always go down to be able to receive from the one who is above or ahead of him.

9. **Proverb:** ‘*Deka nyonyo alo manyomanyo ha kpea ɲu*’.

**Literal Translation:** The act of being one or being apart too is shameful



**Figure 4.13: ‘Deka nyonyo alo manyomanyo’ (oneness and division)**

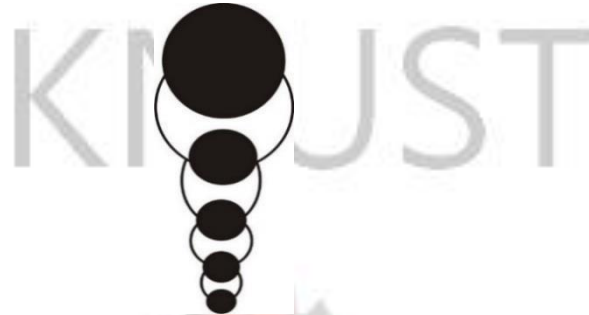
**A symbol of unity and division**

**Philosophical Meaning:** The Ewes believe that every situation has its problems. A beautiful woman would complain about a lot of men worrying her and an ugly one would complain of no man approaching her. A fat person would wish to be fat whilst a slim person would wish to be slim. This proverb teaches people to be content with what they have and not wish to be in another person’s shoe. Whatever problem happens along the way should be dealt with accordingly because if you run away from one problem, another one awaits you wherever you go. The symbol depicts the arm coming together at the top and being apart at the bottom.



10. **Proverbs:** ‘*Devi ka akple ga mekaa nya ga o.*’

**Literal Translation:** A child cuts big balls of “akple” and not cut issues that are bigger than him or her.



**Figure 4.14: ‘Nya ga o’ (Big matters)**

**A symbol of order and respect**

**Philosophical Meaning:** A child is considered ill-mannered when he or she is seen relating to matters of grownups. When the elders are in a conversation, it is expected the young ones keep their mouth shut as anything contrary to this would be considered disrespectful. A weak person is also advised by this proverb not to indulge in things the strong indulge in. The symbol depicts balls of *akple* that have different sizes and have been arranged in order of sizes.

11. **Proverbs:** ‘*Devi masetonu anɔkae kua to ne.*’

**Literal Translation:** A stubborn child or a child who does not listen to advice always has thorns fastened the ears.



**Figure 4.15: ‘Devi masetonu’ (A stubborn Child)**

**A symbol of punishment, reproof and correction**

**Philosophical Meaning:** Some children are very stubborn; no matter the advice or caution given to them, they refuse to change. At times, they have to be left alone to make their mistakes and learn from them. This proverb is a way of telling the child that there is always a kind of punishment for a child who refuses counsel. The symbol depicts the ears of a human being that is being pulled by thorns.

12. **Proverbs:** ‘*Zi kpi nyo wu dzre*’

**Literal Translation:** Silence is better than quarrelling



**Figure 4.16: ‘Zi kpi’ (Silence)**

**A symbol of patience and tolerance**

**Philosophical Meaning:** A quarrel always involves two people. It is very unlikely to see only one person quarrelling. In order to avoid quarrels, this proverb teaches that if one party decides to keep quiet, there would be no quarrel. The symbol is a symbol of patience and tolerance. It depicts two mouths, one talking whilst the other is shut. If people were insensitive to hostile provocations, there would be no need for quarrels and unnecessary arguments.

13. **Proverbs:** ‘*Trε eve nɔ tɔŋgɔ me gbe na gododo o.*’

**Literal Translation:** Two calabashes floating on the water usually touch each other



**Figure 4.17: ‘Trε’ (Calabash)**

### A symbol of peace

**Philosophical Meaning:** The calabash among the Ewes is a representation of friendship or the presence of family relations within the society. Water is a symbol of the cordial relationship that exists between the family and friends living within a community. In building strong relationships, there are times that misunderstanding might occur that might noticeably create some friction. When these happen, due to the interrelationship that exists between the people, it is easier to solve or address all the friction between them with tactfulness. The symbol below is a symbol of peace. It depicts calabashes floating on top of water, touching each other.

14. **Proverbs:** *‘Afo me yi na nugbe eye atagba tsi na afe o.’*

**Literal Translation:** The foot does not go on a mission and leaves the thigh at home.



**Figure 4.18: ‘Atagba’ (Thigh)**

### A symbol of support

**Philosophical Meaning:** The different parts of the body, even though they play unique roles, support each other in order for the body to function in its full capacity. If one part of the body refuses to function, it affects the other parts, thereby impeding the work effectiveness of that body. In a community, each and everyone plays a significant role and as such depend on each other to survive. There is no one that is considered a lone ranger. The symbol below is considered as a symbol of support. It depicts a round object being supported by just one log.

15. **Proverbs:** *‘Ame nto fe aba vuvu me di na nya na ame o.’*

**Literal Translation:** No one can be in trouble on his own worn-out bed



**Figure 4.19: 'Aba vuvu' (Worn-out Bed)**  
**A symbol of gratification**

**Philosophical Meaning:** After a hard day's work, the bed is considered a place of relief and relaxation. At that point, the state of the bed, whether it is worn-out or not, it is still manageable to the one who owns it. That is not the point where he goes about looking for someone else's bed. It teaches people to be content with what they have and not look out for what others have. It teaches people to be diffident with things in life and not overbearing. The symbol is a symbol of gratification. It depicts a worn-out mat.

After the symbols were generated, the researcher had to show them to the respondents to know their response. According to Asmah (2009), for symbols to be accepted by a community, it would take a period between 1 to 2 years but for the sake of the academic nature of the work, the researcher showed the symbols to the key respondents (traditional rulers and elders) and the responses given was satisfactory. They were appreciative of the symbols generated by the researcher.

#### **4.5 Analysis of Findings for Objective Three**

The third objective of the study was to design and produce various clothing accessories embellished with Ewe proverbial symbols-both the already existing ones and the newly generated symbols. In designing of the various clothing accessories, the researcher took into consideration:

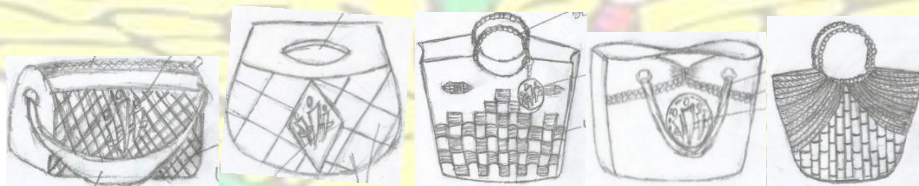


- a) Using clothing accessories that were common to the population accessed.
- b) The concept of the design which incorporated existing symbols with the newly generated ones.
- c) Colour of accessories mostly used by the population under study
- d) The materials the people were conversant with
- e) The proverbial symbols that were applicable for the design of clothing accessories.

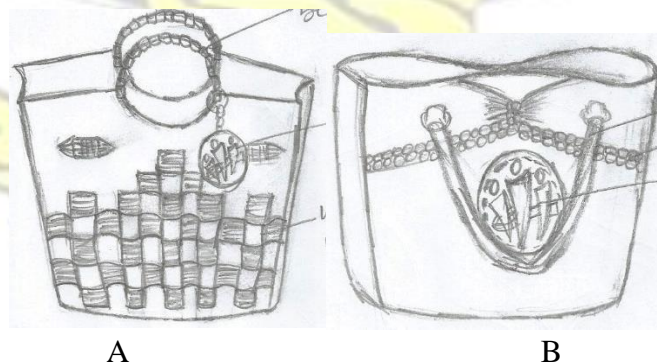
The clothing accessories produced included two lady's handbags, a pair of gent's shoes, two belts, two ladies purses and a fascinator. In this section, the researcher gives a brief description of the materials, processes and procedures for producing these items.

#### 4.5.1 Two Ladies Handbag

The researcher made preliminary sketches of the ladies handbags (see Figure 4.20), but after careful consideration, settled on two bags to produce (see Figure 4.21).



**Figure 4.20: Preliminary sketches of ladies handbag**



**Figure 4.21: Selected sketches of ladies bag**



- i) The 'Nɔviwɔwɔ' was cut and hanged on the bag handle (see Plate 4.8).
- j) The completed bag is shown in Plate 4.9 below.



**Figure 4. 22: Selected sketch A modelled in CorelDraw and Rhinoceros**



**Plate 4.3: Dyed corn husk    Plate 4.4: Bag handles    Plate 4.5: Weaving**



**Plate 4.6: Securing the woven parts    Plate 4.7: Fixed gusset    Plate 4.8: 'Nɔviwɔwɔ' symbol on bag handle**





***Plate 4.9: Completed bag A***

***4.5.1.3 General Procedure for bag labelled ‘B’***

The researcher used the ‘*Nɔviwɔwɔ*’ (Brotherly love) symbol for this bag as well. The symbols was stitched onto velvet, cut in a circular way and secured onto the front part of the bag by stitching.

- a) The selected sketch was modelled in 2D using CorelDraw and in 3D using rhinoceros software as shown in Figure 4.23.
- b) Template of the bag was cut and traced unto the leatherette, couch and lining to get the front and back parts of the bag. This was then cut out. Measurement used for cutting out the template was 12 inches by 14 inches.
- c) The ‘*Nɔviwɔwɔ*’ was stitched on a circular cut red velvet and attached to the front of the bag (see Plate 4.10).
- d) Trimmings were stitched on red velvet (8 inches by 14 inches), gathered at the centre and attached to the front of the bag.
- e) Two bag handles were made and stitched to the front and back parts of the bag (refer to Plate 4.11)
- f) Gusset was cut and joined to the front and back the parts of the bag.
- g) Lining was sewn inside the bag and press studs fixed to aid in closing it as shown in Plate 4.12.
- h) The completed bag is shown in Plate 4.13 below.



***Figure 4.23: Selected sketch B modelled in CorelDraw and Rhinoceros***





***Plate 4.10: 'כאכאכא' sewn symbol sewn on bag***



***Plate 4.11: Handle fixed***



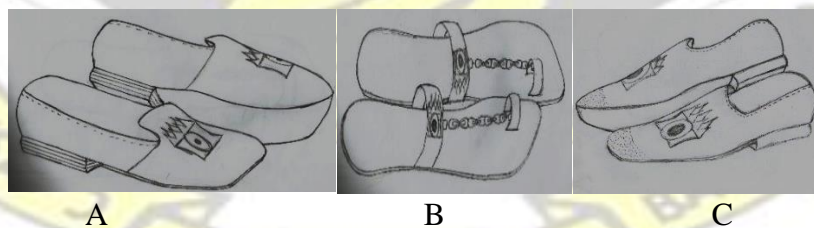
***Plate 4.12: Lining inside the bag***



***Plate 4.13: Completed bag B***

## 4.5.2 Footwear

The researcher made preliminary sketches of different types of footwear (see Figure 4.24). Out of the sketches that were made, the researcher selected one which was a pair of men's shoes labelled 'A'.



***Figure 4.24: Preliminary sketches of footwear***

### 4.5.2.1 Tools, Materials and Equipment

The materials, tools and equipment used by the researcher to execute the work included:

**a. Materials:** Coffee brown velvet, thread, linen cloth, bona, needle, adhesive, Vilene, trimmer, foam board and brown paper.

**b. Tools:** Brush, hammer, lust, rubber mallet, a pair of scissors, cutter, ruler, pen and pencils.

**c. Equipment:** Industrial machine, scouring machine, pressing machine and embroidery machine

#### ***4.5.2.2 General Procedure for gent's shoes***

The researcher used the '*Amedzro nkugaa*' (A stranger with big eyes) symbol as a design on the upper part of the shoe.

- a) The selected sketch was modelled in 2D using CorelDraw and in 3D using rhinoceros software as shown in Figure 4.25.
- b) The front and back parts of the shoe upper was cut on velvet and the '*Amedzro nkugaa*' symbol was embroidered with a yellow thread on the front part of the shoe upper.
- c) The parts were reinforced with leatherette and joined using double stitches to form the complete upper of the shoe.
- d) The insole was prepared after which the base sole was also prepared.
- e) Rough edges were straightened and smoothened.
- f) Fix the insole at the back of the last and stretch out the upper on the last.
- g) Place the base sole beneath the last and secure all the parts together with a pressing machine after 30-45 minutes. Remove the last afterwards
- h) The completed shoe is shown in Plate 4.14 below.



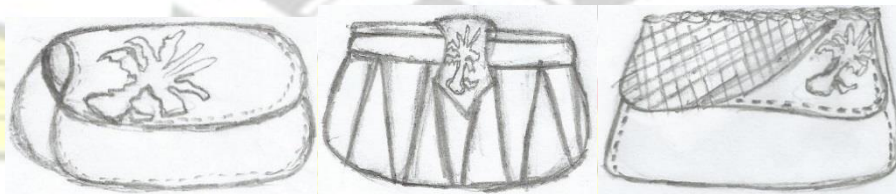
*Figure 4. 25: Selected sketch of shoe modelled in CorelDraw and Rhinoceros*



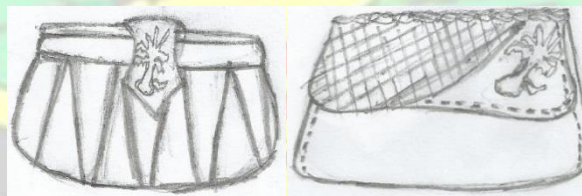
*Plate 4.14: Completed gent's shoe*

#### 4.5.3 Two Ladies Purses

The researcher made preliminary sketches of ladies purses (see Figure 4.26), but after careful consideration, settled on two purses to produce (see Figure 4.27).



*Figure 4.26: Preliminary sketches of ladies purses*



*A*

*B Figure 4.27: Chosen sketches of the ladies purse*

##### 4.5.3.1 Tools, Materials and Equipment

The materials, tools and equipment used by the researcher to execute the work included:

**a. Materials:** Lining, trimmings, leatherette, press studs, needle, adhesive, vilene, decorative pins, chain, wax prints, fabric, glue stick, thread and counc.

**b. Tools:** Brush, pencils, pen, rubber mallet, a pair of scissors, glue gun, rotary punch, cutter and ruler.

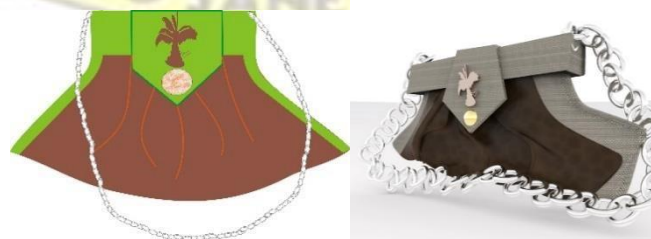


**c. Equipment:** Industrial machine and iron.

#### ***4.5.3.2 General Procedure for purse labelled ‘A’***

The researcher used the ‘*Afotide*’ (A stroke of a palm tree) symbol for this purse. The symbol is cut on a piece of leather and glued onto the flap of the purse.

- a) The selected sketch was modelled in 2D using CorelDraw and in 3D using rhinoceros software as shown in Figure 4.28.
- b) Leatherette and wax print was cut using a measurement of 29 inches by 22 inches.
- c) Place the wax print on the leatherette, wrong sides facing each other and pleat the longest side (22 inches) as demonstrated in Plate 4.15. After pleating is done, the length reduces to 8.5 inches. Secure pleated end with stitches.
- d) Bind the pleated edge using the wax print as the binder (see Plate 4.16)
- e) Fold the leatherette into two to get the front and the back, fix bottom part of press stud to the front of the purse and bind the sides of the bag using fabric with measurement of 22 inches by 1.5 inches (see Plate 4.17).
- f) Cut out the desired shape of the flap on the wax print and attach the ‘*Afotide*’ symbol which has been traced and cut out on the leatherette.
- g) Decorate the flap with trimmings and decorative buttons. Stitch the flap to the back of the purse (see Plate 4.18).
- h) Punch holes at the corners of the purse and fit the chain into it as the handle.
- i) The completed purse is shown in Plate 4.19 below.





**Figure 4. 28: Selected sketch A modelled in CorelDraw and Rhinoceros**



**Plate 4.15: Pleated**

**Plate 4.16: Bounded edge**

**Plate 4.17: Bounded leatherette sides with press studs**



**Plate 4.18: The flap with 'Afofude' A symbol, trimmings and decorative buttons**

**Plate 4.19: The Completed Purse**

#### **4.5.3.3 General Procedure for purse labelled 'B'**

The researcher used the 'Afofude' (A stroke of a palm tree) symbol for this purse. The symbol is cut on a piece of leather and glued onto the flap of the purse.

- The selected sketch was modelled in 2D using CorelDraw and in 3D using rhinoceros software as shown in Figure 4.29.
- The desired shape was cut out on leatherette, couch, lining and the vilene. Glue leatherette to the couch and iron the vilene unto the lining.
- A 6 by 12 inch leatherette and couch was cut and glued together. Weaving with trimmings was done on it diagonally as shown in Plate 4.20.
- The desired shape of the weave was cut and stitched onto the flap of the leatherette meant to be used for the purse.
- The 'Afofude' symbol was traced on a piece of leather and cut out. It was glued on the flap of the purse (refer to Plate 4.21).

- f) Fix the press studs and join the lining to the leatherette folding the edges as shown in plate 4.22.
- g) The whole thing was now divided into three parts. The first two were folded on each other and joined at the folded edges. The third part served as the flap.
- h) The purse was completed (see Plate 4.23).



**Figure 4. 29: Selected sketch modelled B in CorelDraw and Rhinoceros**



**Plate 4.20: Weaving**

**Plate 4.21: Attached symbol**



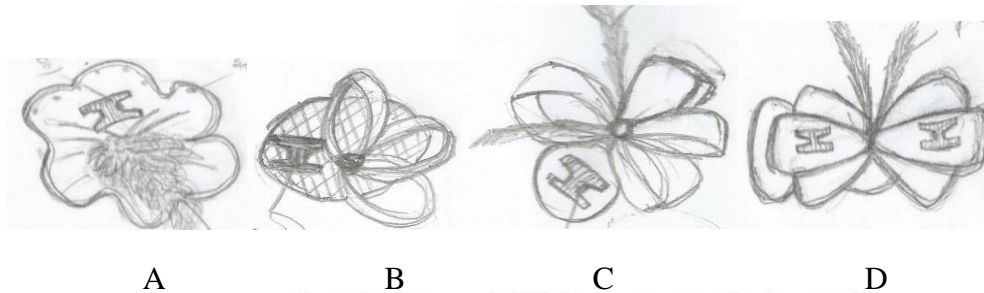
**Plate 4.22: Joining lining**

**Plate 4.23: Completed  
Purse B to leatherette**

#### **4.5.4 Fascinator**

The researcher made preliminary sketches of different types of faascinators (see Figure 4.30).

Out of the sketches that were made, the researcher selected the fascinator labelled 'A'.



**Figure 4.30: Preliminary sketches of Fascinators**

#### **4.5.4.1 Tools, Materials and Equipment**

**a. Materials:** Thread, needle, sinamay, beads, fabric glue, wax prints, glue stick, feathers, fascinator comb, rubber twine and woven kete.

**b. Tools:** A pair of scissors and glue gun.

**c. Equipment:** Industrial machine.

#### **4.5.4.2 General Procedure for fascinator**

The researcher made use of brown sinamay integrated with fabric, feathers and beads to make the fascinator. The ‘fiadzikipui’ (the royal stool) symbol was woven in kete and glued on it.

- The selected fascinator was modelled in 2D using the Corel draw software (see Figure 4.31).
- Cut sinamay diagonally- width of 5 inches and a length of 35 inches.
- Cut wax print of length 15 inches and width 1.5 inches to serve as bais binding.
- Bind one edge of the sinamay using the wax print and do a running stitch on the other edge of the sinamay with a rubber twine. Pull it at the centre and secure the running stitch (see Plate 4.24).
- Cut the feathers 10 inches long and fold it into two. Glue it in the centre with the help of a glue gun and glue stick as shown in Plate 4.25.



- f) Glue the beads as well to the edges of the fascinator. Turn fascinator and glue the fascinator comb at the centre.
- g) Cut out the '*fiadzikipui*' symbol woven in the kete and use embroidery stitches to secure it to the leather. Cut out excess leather so that it is the symbol that is seen (refer to Plate 4.26).
- h) Attach the symbol to the fascinator using the glue stick and glue gun.
- i) The completed fascinator is shown in Plate 4.27 below.



**Figure 4. 31: Selected sketch of fascinator modelled in CorelDraw**



**Plate 4.24: Running stitch secured at the centre**



**Plate 4.25: Feathers glued in the centre**



**Plate 4.26: Kete woven '*fiadzikipui*' symbol**

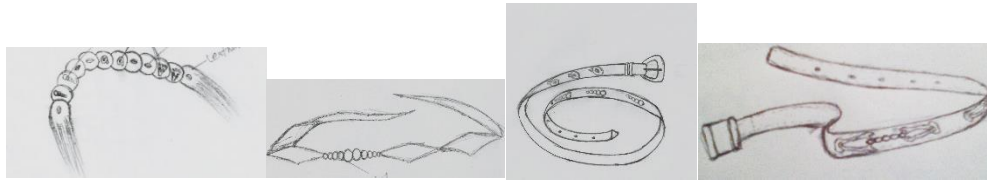


**Plate 4.27: Completed fascinator (front and back respectively)**

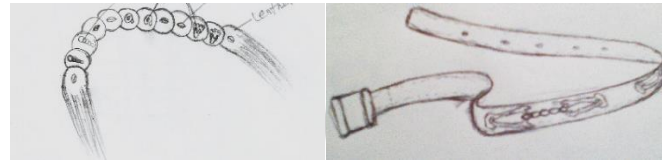
#### **4.5.5 Two Waist Belts**

The researcher made preliminary sketches of waist belts (see Figure 4.32), but after careful consideration, settled on two waist belts to produce (see Figure 4.33).





**Figure 4.32: Preliminary sketches of waist belts**



**A**

**B**

**Figure 4.33: Chosen sketches of the waist belts**

#### **4.5.5.1 Tools, Materials and Equipment**

The materials, tools and equipment used by the researcher to execute the work included:

- a. Materials:** Cream and black leatherette, needle, adhesive, cowries, thread, rubber twine and chain.
- b. Tools:** Brush, pencils, rubber mallet, rotary punch, a pair of scissors and pinking shears.
- c. Equipment:** Industrial machine

#### **4.5.5.2 General Procedure for belt labelled 'A'**

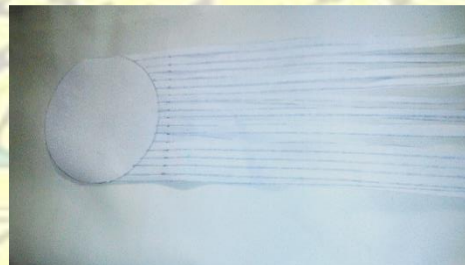
The researcher made use of the 'Asiḍeka' (One hand), 'Nya ga o' (Big matters) and 'Atagba' (Thigh) symbols for the belt. The concept used for designing the symbol was taken from the 'Nya ga o' symbol.

- a) The selected sketch was modelled in 2D using CorelDraw and in 3D using rhinoceros software as shown in Figure 4.34.
- b) Circular shapes were cut out of leatherette and two cylindrical shapes were cut out of the leatherette.

- c) Vertical lines were drawn on the cylindrically cut shape and a cutter was used to cut through the lines as demonstrated in Plate 4.28.
- d) The symbols chosen for the belt were traced out on the wrong side of the leatherette, cut out and glued on the circular leatherette shapes (refer to Plate 4.29).
- e) Cowries were attached to some part of the work.
- f) The circular leatherette shapes were glued to each other in an overlapping manner with the cylindrical shape that was cut earlier on both edges.
- g) Leatherette was used to line the back to reinforce the leather and the edges were punched and thonged to join the lining to the belt.
- h) The completed work is shown in Plate 4.30.



***Figure 4.34: Selected sketch A modelled in CorelDraw and Rhinoceros***



***Plate 4.28: Vertically cut strips***



***Plate 4.29: Symbols glued on leatherette***



***Plate 4.30: Completed Belt A***

#### ***4.5.5.2 General Procedure for belt labelled 'B'***

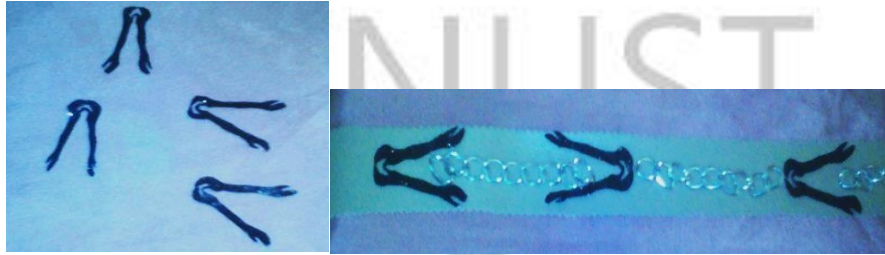
The researcher used the '*Dekanyonyo alo manyomanyo*' (oneness and division) symbol which was cut on four separate pieces of leather and glued on the belt.

- a) The selected sketch was modelled in 2D using CorelDraw and in 3D using rhinoceros software as shown in Figure 4.35.
- b) Measure 42 inches by 1.5 inches on cream leatherette and cut out. Make sure to cut two separate leatherettes using this same measurement.
- c) Trace out for different images of the '*Dekanyonyo alo manyomanyo*' symbol on black leatherette and cut it out (see Plate 4.31).
- d) Glue the symbols on the right side of one of the cream leatherette and stitch the chain (5 inches long) in between the symbols using the rubber twine. (See Plate 4.32)
- e) Apply adhesive to the wrong sides of the cream leatherettes, and join them together with wrong sides meeting each other. Stitch the edges to secure it in place.
- f) Attach the leatherette to the buckle by passing 1.5 inches of one end through the buckle and fold. Secure it with stitches (refer to Plate 4.33).
- g) Punch five holes 3 inches away from the other end of the leatherette spacing each hole 2.5 inches apart from the other.
- h) The completed belt is shown in Plate 4.34.





**Figure 4.35: Selected sketch B modelled in CorelDraw and Rhinoceros**



**Plate 4.31: Cut symbols**

**Plate 4.32: Symbols and chain fixed on leatherette**



**Plate 4.33: Buckle attached to leatherette**



**Plate 4.34: Completed Belt B**

After the works were produced, the researcher showed them to the population under study. About 90% of the respondents related to both the form and the content of the work. They could relate to the materials used in producing the accessories, the design of the accessories and most importantly the symbols used and how they were applied in the production of the accessories. Those who didn't know the meanings of the symbols showed keen interest in knowing them. From the responses given, it shows clearly that the incorporating Ewe proverbial symbols in the design of clothing accessories is a viable means of promoting, not only the proverbial symbols of the Ewes but other Ewe cultural symbols.



## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Overview

This chapter presents the summary, findings, conclusions and recommendations of the research conducted.

#### 5.2 Summary

Ewes have a cultural identity embedded in their symbols. These symbols are largely known by the elders who are having a hard time remembering what these symbols represent due to old age. In contrast, the younger ones are ignorant about these symbols and what they represent including those who even use them in their work. Globalization and modernization have really taken a tow on the young ones especially.

There are present modes of promoting these symbols yet these modes are not easily accessible by all thereby obstructing the extent of promoting them. There was, therefore, the need to propose a more effective and viable means of promoting the symbols that would cover the weaknesses of the present modes of promotion. The use of clothing accessories was considered a sustainable means of promoting not only Ewe proverbial symbols, but the Ewe cultural symbolism in general, hence the need for this project. Thus the objectives of the researcher aimed at identifying and describing existing proverbial symbols and proverbs within the Ewe culture, generating some Ewe proverbial symbols from selected existing Ewe proverbs and design and produce clothing accessories embellished with selected Ewe proverbial symbols. The study focused on the people of Klikor-Agbozume traditional area.

The researcher made use of the Qualitative approach of which the descriptive, case study and library research design were employed. Literature related to this study was drawn from literary works gathered from libraries and the internet. The population accessed numbered up to 114

respondents. The data collection instruments used were the interviews, observation and questionnaire. The data sources were both primary and secondary.

### 5.3 Findings

In the course of carrying out this project, the researcher made certain important findings that are worth reiterating. These include the following:

- i. Seventy- five percent (75%) of the traditional rulers and elders interviewed between the ages 40 – 85 years knew Ewe cultural symbols whilst 46% as against 54% of the general public between the ages of 15-45 years were conversant with the subject matter. This implies that, those who were conversant with the symbols were the elderly. Majority of the younger ones were oblivious to what the Ewe proverbial symbols were.
- ii. The elderly ones who knew the Ewe proverbial symbols were having difficulties remembering them even though they were able to mention a few. This means that the effect of old age, where most people suffer from dementia (memory loss) was catching up with them and if a documentation of these symbols were not done soon enough, there could be that probability of the Ewe proverbial symbols going extinct.
- iii. An outstanding percentage of 85 of local craftsmen comprising of kete weavers, local architects, carpenters and dressmakers, who used the symbols in their works did not know the relevance and meanings of Ewe cultural symbols. They used it mainly for aesthetic purposes. This implies that if even customers were interested in knowing the symbols, they would not be in the position to tell them what the symbols are and what they meant, hence the need for the chart.
- iv. Low publicity of Ewe cultural symbols was as a result of neglect and lack of value for them, not recognizing the symbols for what they really are (seeing it as a mere image), absence of oral tradition, low documentation on the subject area and indifference on the part of the younger generation.

- v. There were mediums of promoting Ewe cultural symbols which included weaving it in ‘*kete*’ cloths, painting it on the walls, carving it on canoes and on the staff of royals. The researcher realized that even though there were modes of promoting the Ewe proverbial symbols, these modes were not accessible to all. ‘*Kete*’ for instance, can only be afforded by a certain class of people so it means that for those that are not able to afford it will be left in ignorance to this subject. However, incorporating these symbols in the design of clothing accessories is a viable means of promoting the symbols since it is easily accessed.
- vi. All the respondents used at least one clothing accessory. The clothing accessories commonly used among the indigenes are jewellery, hats, bags, shoes, belts, purses, sandals, slippers, shawls and hats. This means that projecting Ewe proverbial symbols in the design of clothing accessories is an effective means of promoting the symbols especially to the target population.

#### **5.4 Conclusions**

The study revealed that Ewe cultural symbols were mainly known by the elders and traditional rulers of the Ewe ethnic group who were gradually forgetting the names and meanings of these symbols. As a result of this, there was a need of gathering and documenting these symbols before they go extinct. The researcher successfully gathered a number of 85 existing Ewe cultural symbols and collated them into a chart as stated in the first objective of the study (to identify various symbols and proverbs within the Ewe culture). This chart provided the names of the symbols, the proverbs from which the symbols were generated as well as what they mean (refer to Appendix II for a chart of the symbols). 15 new Ewe cultural symbols were generated by the researcher and clothing accessories were designed with the symbols embedded in them.

This study revealed for the first time the possibility of incorporating Ewe cultural symbols in the design of clothing accessories like handbags, pair of male shoes, lady’s purses, a fascinator



and waist belts. It provides clothing accessories designers with a range of materials and cultural symbols to be use in designing clothing accessories which will give higher dimensions of product competitiveness through cultural diversity. At the end of the study, the few people that accessed the work related to both the form and the design of the product. They particularly asked about the concept of the design and the meaning of the symbol on the accessories produced. This in itself helped in the promotion of the Ewe cultural symbols.

The probability of using abstract and semi-abstract images for the generation of Ewe proverbial symbols was unearthed. A clothing accessory designer or any other local craftsperson is not only provided with a range of materials and symbols, but is given an idea of generating more symbols for the works they produce and provide a platform for designers to explore new ideas for product design.

Finally, the cultural identity of the Ewes which is embedded in their symbols are used in expressing their philosophies, beliefs, values and ideas about life. They are used to communicate certain messages and stories. The salvaging of these symbols and their promotion cannot only be done through their use in the production of kete cloths, as paintings on the walls of the indigenes of the Ewe community, or carved on the canoes of the fishermen. They can also be promoted through their use in the production of clothing accessories that is affordable and used by all in one way or the other.

## **5.5 Recommendations**

The following recommendations were made for consideration:

- a) Further research should be conducted to add more Ewe cultural symbols to what has been done in this study.
- b) Product designers should develop and translate Ewe proverbial symbols into the production of other artefacts aside clothing accessories to help in promoting the symbols.



- c) A chart of the Ewe proverbial symbols made should be displayed in museums, libraries, cultural and social centres for educational purposes

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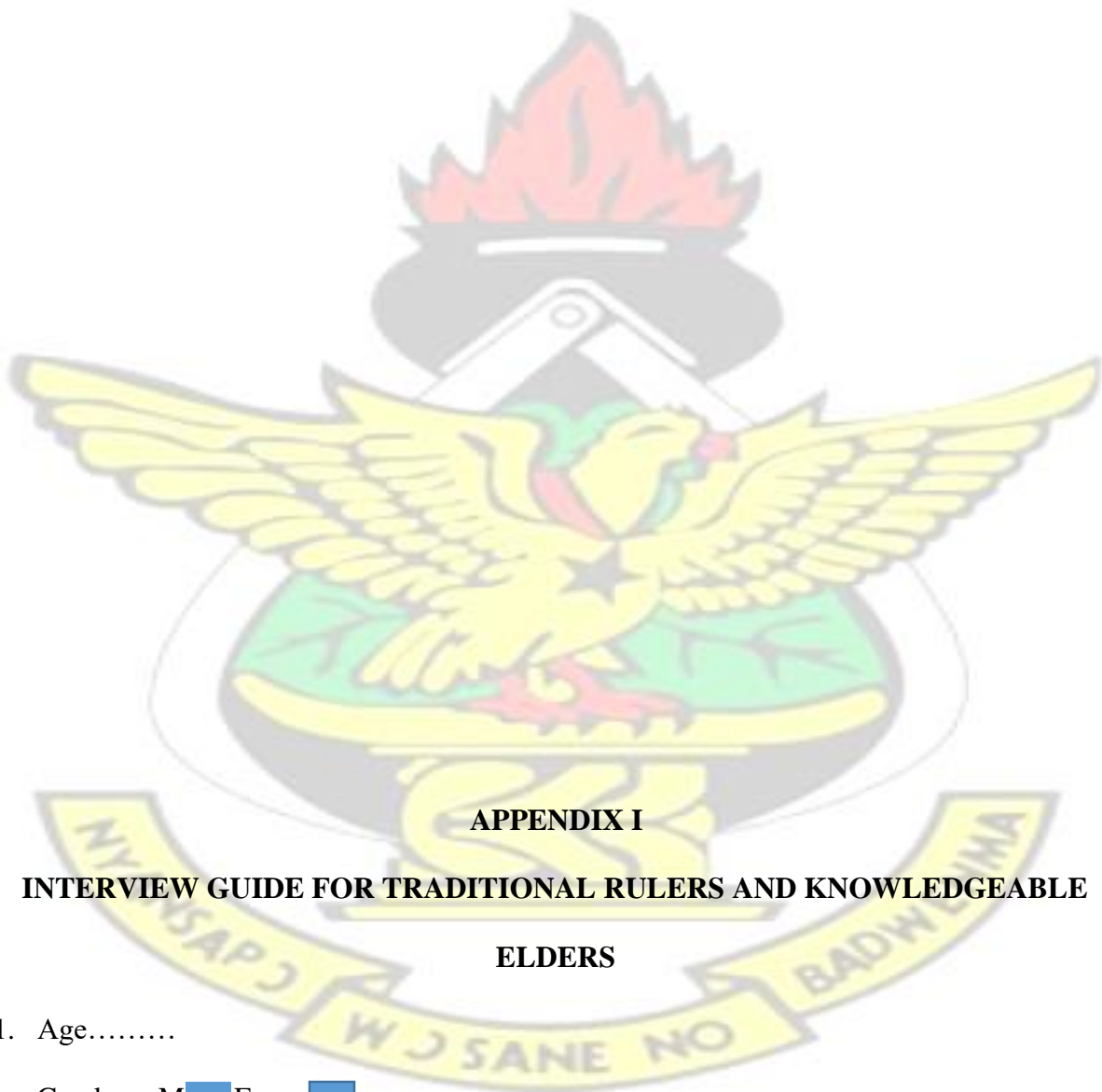
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## APPENDIX I

### INTERVIEW GUIDE FOR TRADITIONAL RULERS AND KNOWLEDGEABLE

#### ELDERS

1. Age.....

Gender M ☐ F ☐

Educational Level Primary ☐ Secondary ☐ Tertiary ☐

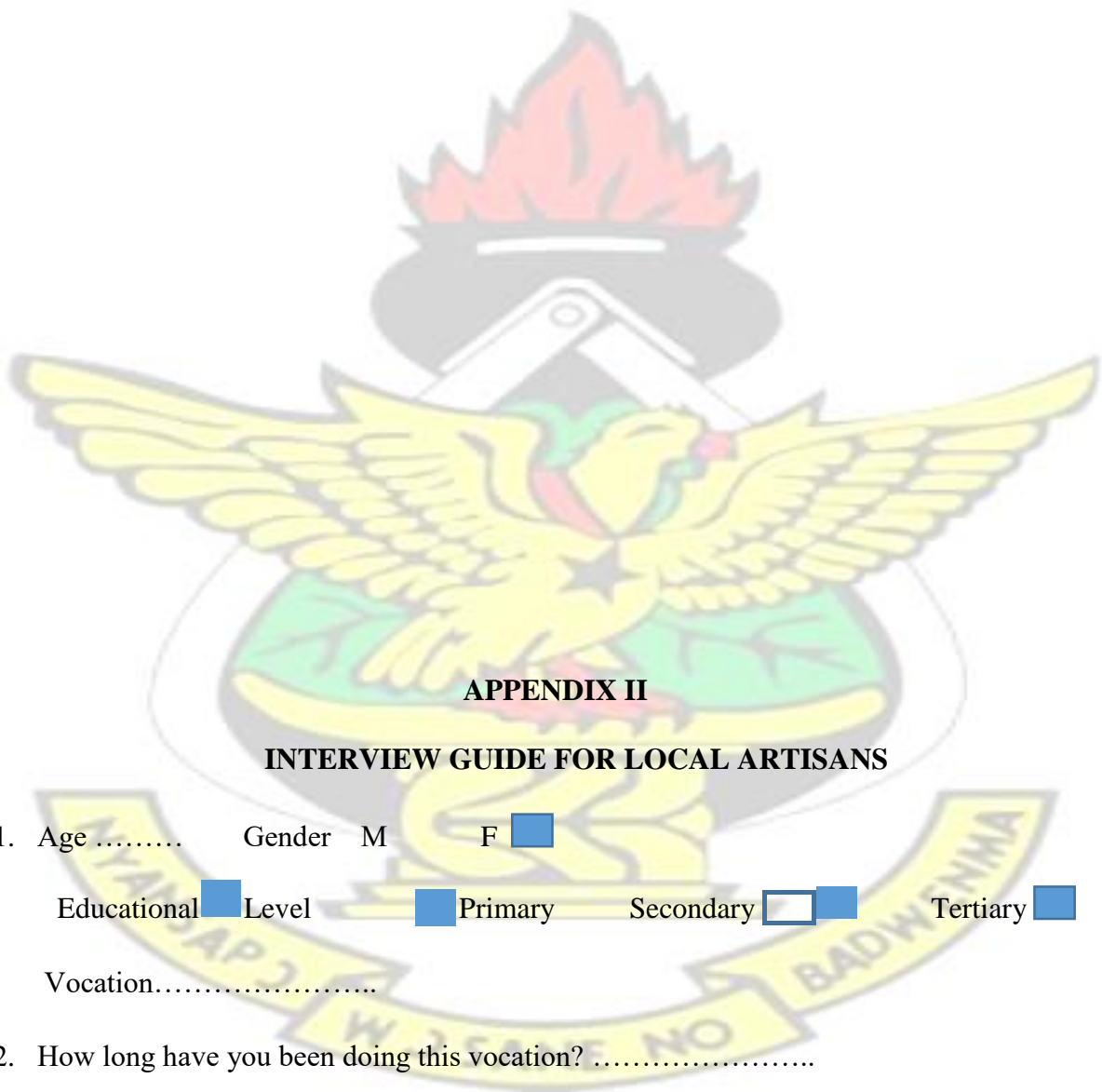
Traditional Status .....

2. Can you identify a symbol? If yes, what is a symbol?



3. As a traditional ruler/ family head, can you tell me how long ewe cultural symbols have been in existence?
4. Why have we not heard much of the symbols from the Ewes over the years?
5. Can you mention some of the symbols among the Ewes?
6. What role do these symbols play in the Ewe culture?
7. How often do you use these symbols or on what occasions do you use them?
8. Which group of people use these symbols?
9. Which medium do you use in promoting these symbols and how effective has it been?
10. Do people in the Ewe community use clothing accessories? Yes ☐ No ☐
11. Which types of clothing accessories are common to the Ewes?
12. Have clothing accessories ever been considered as a medium for promoting cultural symbolism? Yes ☐ No ☐
13. Which group of people use clothing accessories?
14. Are the younger generation conversant with these symbols? If not, what measures have been put in place to ensure that these symbols do not go extinct?
15. How have cultural symbolism affected the culture of the Ewes?
16. How do you think the use of symbolism in clothing accessories will help in its promotion?
17. Personally, which other means do you think these symbols can be promoted?

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## APPENDIX II

### INTERVIEW GUIDE FOR LOCAL ARTISANS

1. Age ..... Gender M ☐ F ☐  
Educational ☐ Level ☐ Primary ☐ Secondary ☐ Tertiary ☐  
Vocation.....
2. How long have you been doing this vocation? .....
3. What is cultural symbolism?
4. How relevant is cultural symbolism?
5. Can you mention some of the Ewe cultural symbols?

6. Do you have any reason for using the cultural symbols in the works you produce? If yes, what are these reasons?
  - a. Aesthetic purposes ☐
  - b. Cultural Promotion and Awareness ☐
  - c. Product distinctiveness ☐
  - d. Others .....
7. How has the use of cultural symbols in works helped in the promotion of these symbols as well as the Ewe culture?
8. Which group of people patronize the products designed with the symbols?
9. Do they normally ask for the meanings of these symbols?
10. Are there ones reserved for people of a higher social class like the chiefs, elders, linguist, etc.?
11. Do you make use of cultural symbols from other ethnic groups? If yes, which ethnic groups do you normally go for their symbols?

### APPENDIX III

#### QUESTIONNAIRE GUIDE FOR THE GENERAL PUBLIC

1. Age ..... Gender M ☐ F ☐  
 Educational Level ☐ Primary ☐ Secondary ☐ Tertiary ☐  
 Profession .....  
 Name of community .....
2. Are you Ewe? Yes ☐ No ☐
3. How long have you stayed in this community? .....
4. Do you know what cultural symbolism is? Yes ☐ No ☐
5. If yes, what is it?

.....

.....

6. Are you aware of the Ewe cultural symbols? Yes ☐ No ☐

7. If yes, can you mention some of these symbols?

.....

.....

8. Do you use clothing accessories?

9. Which types do you use often?

.....

.....

10. Do you think the use of symbolism in clothing accessories will help in its promotion?

11. In what other way do you think these cultural symbols can be promoted?

.....

.....

#### APPENDIX IV






##### OBSERVATION CHECKLIST


























<u>No.</u>	<u>Question</u>	<u>Yes</u>	<u>No</u>	<u>Other comments</u>
1.	Do the community dwellers use clothing accessories every day?			




















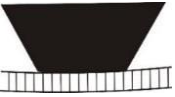



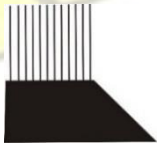





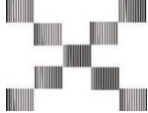









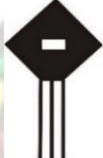




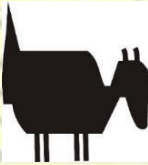


2.	Which types of clothing accessories are common to them?			Bag <input type="checkbox"/> Shoe <input type="checkbox"/> Hats <input type="checkbox"/> Purses <input type="checkbox"/> Belts <input type="checkbox"/> Others.....
3.	Do the community dwellers make use of their proverbial symbols every day?			

#### APPENDIX V - A Chart of 100 Ewe Cultural symbols







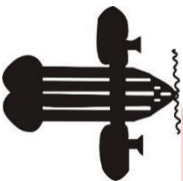













 <p>'SABALA'</p>	 <p>'ZEGBAGBA'</p>	 <p>'GUI'</p>	 <p>'AFI DU KE'</p>	 <p>'MOSE FE'</p>
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<i>‘VENONONYO’</i>	<i>‘ATAMAGUI’</i>	<i>‘GBEDE VUYOVI’</i>	<i>‘HADZIMATSO LA’</i>	<i>‘ZIGĀ’</i>
				
<i>‘TOTROGBO’</i>	<i>‘GOMEKADI’</i>	<i>‘FU KPLE DZIDZO’</i>	<i>‘DETI’</i>	<i>‘LO DZINA LO’</i>
				
<i>‘ADEDITSA’</i>	<i>‘D̩KU KPLE ALO’</i>	<i>‘ZEGO YIBO’</i>	<i>‘ATI ALO ETO’</i>	<i>‘ANYIGBA SESE’</i>
				
<i>‘KOKLOTSU’</i>	<i>‘KOKLOZI LE KPE DZI’</i>	<i>‘DZIANIDZ-IANI’</i>	<i>‘KOKLOXO’</i>	<i>‘AGAGA LOLO’</i>
				
<i>‘DOMENYO- TAE’</i>	<i>‘HLIHA’</i>	<i>‘ATOKULA’</i>	<i>‘KPOTIMAKPA’</i>	<i>‘AFOXOD-ZO’</i>

				
<i>'DA KUÐEDZI'</i>	<i>'ABOBO DZE NA'</i>	<i>'AVUTO'</i>	<i>'AME ÐUTI'</i>	<i>'GOLOME-HE'</i>
				
<i>'LOLOSAKO'</i>	<i>'KOKLOKO-KO'</i>	<i>'DEKU EVE'</i>	<i>'KAVUVU'</i>	<i>'NU KPLE GE'</i>
				
<i>'VIVO'</i>	<i>'ATI GOGLO'</i>	<i>'LAGLA XOXO'</i>	<i>'VU FO LA'</i>	<i>'ABOBOGO'</i>
				
<i>'XLETIVI'</i>	<i>'SAFUI'</i>	<i>'AYIDA'</i>	<i>'ASI'</i>	<i>'DZINUDZ-EZI'</i>
				
<i>'DONDO/ KEKEVI'</i>	<i>'KOGAVI'</i>	<i>'XEXI'</i>	<i>'AFOKPA'</i>	<i>'AMAKPA'</i>

 <p><i>'FIAZIKPUI'</i></p>	 <p><i>'KPAKPAL-UVUI'</i></p>	 <p><i>'SUKLIKPE'</i></p>	 <p><i>'KUKU'</i></p>	 <p><i>'SEFOFO'</i></p>
 <p><i>'PADDLE'</i></p>	 <p><i>'GAFLO'</i></p>	 <p><i>'ADZOYA'</i></p>	 <p><i>'KOGANKU'</i></p>	 <p><i>'AKPAKP-AXE'</i></p>
 <p><i>'ELO'</i></p>	 <p><i>'KPAKPA'</i></p>	 <p><i>'PAPA'</i></p>	 <p><i>'ATRAKPI'</i></p>	 <p><i>'XEVI'</i></p>
 <p><i>'AGBA'</i></p>	 <p><i>'PAPA'</i></p>	 <p><i>'GBD'</i></p>	 <p><i>'DA'</i></p>	 <p><i>'ATITSOGA'</i></p>



 <p><i>'HEDZEDE KPLE TODODO'</i></p>	 <p><i>'GATSI'</i></p>	 <p><i>'ZE'</i></p>	 <p><i>'BOMBU'</i></p>	 <p><i>'FIAYI'</i></p>
 <p><i>'EDZI'</i></p>	 <p><i>'YAMEWU'</i></p>	 <p><i>'KPO'</i></p>	 <p><i>'ATIKLA'</i></p>	 <p><i>'ADOGLO'</i></p>
 <p><i>'ADATA'</i></p>	 <p><i>'AFOTUDE'</i></p>	 <p><i>'HA'</i></p>	 <p><i>'AMEDZRO NKUGAA'</i></p>	 <p><i>'NOVIWCWO'</i></p>
 <p><i>'ASIDEKA'</i></p>	 <p><i>'AVUDUFU'</i></p>	 <p><i>'DE TSITSI'</i></p>	 <p><i>'DEKANYO-NYO ALO MANYOM- ANYO'</i></p>	 <p><i>'NYA GA O'</i></p>

 <p><i>'DEVI MASETOÐU'</i></p>	 <p><i>'ZI KPI'</i></p>	 <p><i>'TRÉ'</i></p>	 <p><i>'ATAGBA'</i></p>	 <p><i>'ABA VUVU'</i></p>
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